

AUGUST 16, 1932

MOTION PICTURE HERALD

*“Suit Threatens Our
Existence,” Skouras
Tells Government
and Film Industry*

PRODUCT DIGEST SPECIAL
SHORT SUBJECTS CHART

REVIEWS (in Product Digest): THE HAPPY TIME, THE DEVIL MAKES THREE, KID FROM BROKEN GUN

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HOW BIG IS



THE SHOW THAT'S BRINGING BIGGER SETS ALL-TIME RECORDS

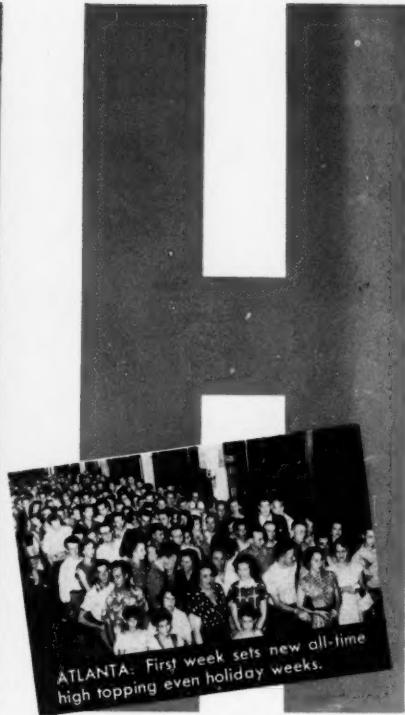
Press-Time!

First 11 Days,
Cleveland, Houston,
San Francisco,
Atlanta,
Evansville
make
box-office
history!



43%
BIGGER
Than
"SHOW
BOAT"

40%
BIGGER
Than
"BATTLE-
GROUND"



EVANSVILLE: First week 3000 admissions
ahead of 'Quo Vadis'.

M-G-M presents Sir Walter Scott's
Famed Novel "IVANHOE"
starring ROBERT TAYLOR • JOAN
ELIZABETH TAYLOR • JOAN
FONTAINE • GEORGE
SANDERS • EMLYN WILLIAMS
Color by Technicolor • Screen
Play by Noel Langley • Adaptation
by Aeneas MacKenzie • Directed
by Richard Thorpe • Produced
by Pandro S. Berman



NEW YORK: Lines three blocks long as
Music Hall sets new record.

CROWDS BACK TO THE MOVIES! FROM COAST-TO-COAST!

13%
BIGGER
in Paid
Admissions
than
**"QUO
VADIS"**

47%
BIGGER
Than
**"AN
AMERICAN
IN PARIS"**

BIGGEST
First 11 days (non-holiday)
in history of
MUSIC HALL
Biggest 2nd Sunday
of any M-G-M
Picture, 12-year
M-G-M attendance
record!

It's a Star



SEATTLE

WICHITA

PEORIA

ST. LOUIS

EL PASO

NEW YORK

WINSTON-SALEM

SAN ANTONIO

PHILADELPHIA

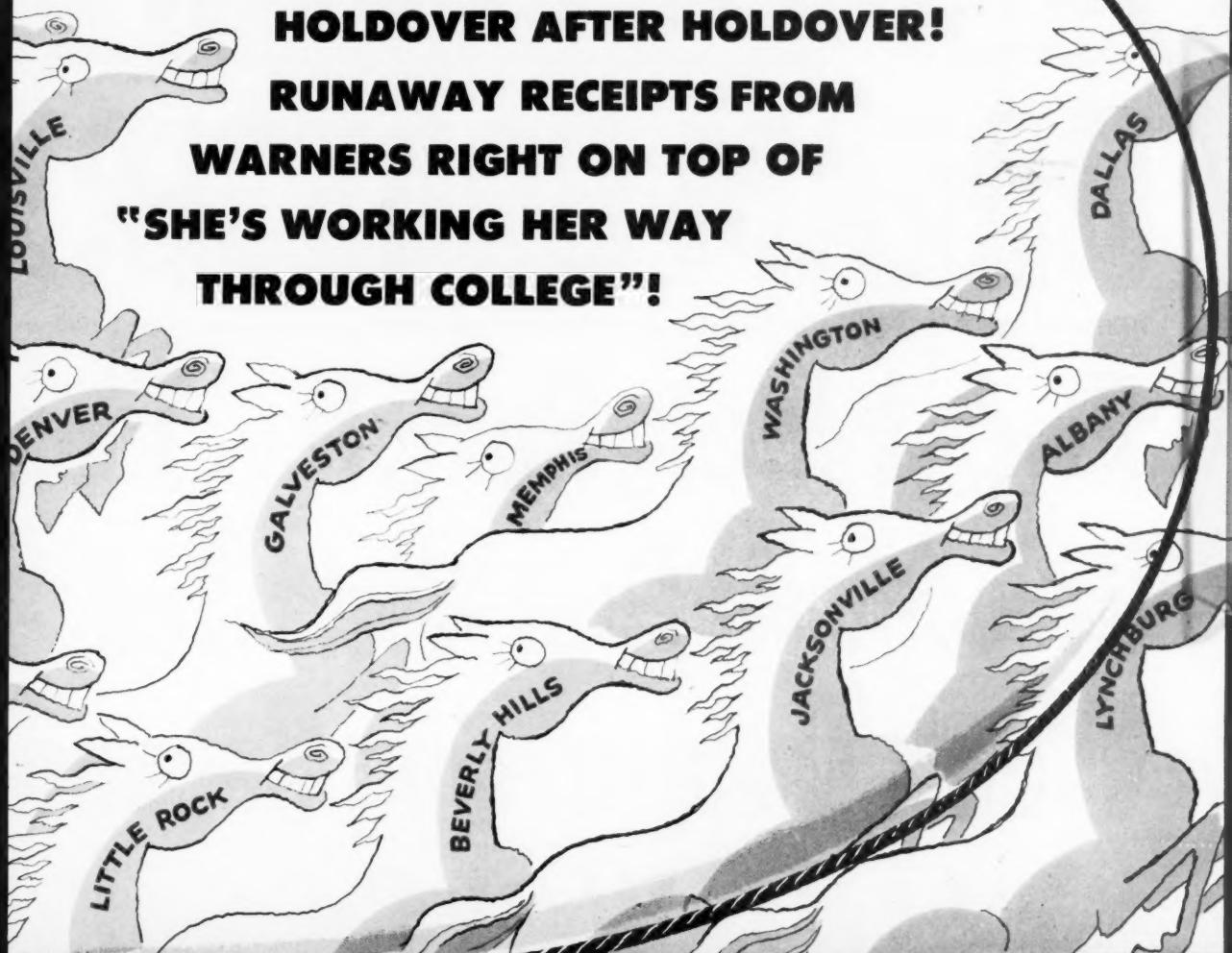
LOS ANGELES

THE STORY OF WILL ROGERS

COLOR BY
Technicolor

impede!

THE HAPPY NEWS
POURS IN AND SHOWMEN
REJOICE! DATE AFTER DATE AFTER
DATE SETS HOLDOVER AFTER
HOLDOVER AFTER HOLDOVER!
RUNAWAY RECEIPTS FROM
WARNERS RIGHT ON TOP OF
"SHE'S WORKING HER WAY
THROUGH COLLEGE"!



STARRING **WILL ROGERS, JR.** AND **JANE WYMAN**

WITH
CARL BENTON REID · EVE MILLER · JAMES GLEASON · SLIM PICKENS · HOW BEEZY, JR.
MARY WIGGES · STEVE BROOK · PINKY TOMLIN AND **EDDIE CANTOR** AS HIMSELF
SCREEN PLAY BY
FRANK DAVIS AND STANLEY ROBERTS BASED ON THE SATURDAY EVENING POST STORY,
"MACE CLEM'S BOY" BY MRS. WILL ROGERS ORIGINAL MUSIC BY VICTOR YOUNG
PRODUCED BY ROBERT ARTHUR DIRECTED BY **MICHAEL CURTIZ**



"DREAMBOAT IS THE INDUSTRY'S DREAM GROSSER!"

2nd Week, Roxy, N.Y. Tops
Sensational First Week! 3rd
Week Outgrossing Second
Week! 4th Week Coming Up!

THERE'S NO BUSINESS LIKE  BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 188, No. 7



August 16, 1952

So Goes Texas

THE motion picture industry in Texas, united under the banner of Texas COMPO, has been providing a striking example of effective operation in opposition to the Government's films-for-television suit. Through the inspired leadership of Mr. Robert J. O'Donnell and Colonel H. A. Cole, representatives of the State's some 1500 theatres and all the distributing organizations have gone to work. They intend to win.

As Mr. O'Donnell expressed it, "We will carry on—and I am sure we can eventually win out." That is the kind of confidence that is reassuring. It is not based on blind hope or wishful thinking. Rather it is grounded on the trust that a good job, well done for a just cause, will prevail.

What has made the Texas COMPO campaign doubly outstanding is that, relatively speaking, up to now so little has been done elsewhere. Beyond the strong statement from Mr. Spyros Skouras this week, Mr. Abram F. Myers has issued two stirring statements and the various Allied regional units have forwarded protests to the Department of Justice. Other exhibitor organizations also have taken similar action. At the request of Mr. Mitchell Wolfson, TOA president, officials of the Department of Justice met August 13 with TOA representatives and other exhibitor spokesmen to discuss the case. However, outside Texas there has been no unified all-industry approach.

THE fact that COMPO itself has remained silent on this issue is shocking. No public statement was issued by COMPO because spokesmen of one or more of the constituent organizations were not in favor of such action. This is another example of how COMPO's rule of unanimity before action is stifling. In a matter so vital to the whole industry's future as the Government suit action by COMPO was imperative.

The two prime purposes for which COMPO was formed were 1) to enhance the industry's public relations position and 2) to fight discriminatory attacks. The films-for-television suit cries out for action on both counts. It is most discriminatory against the welfare of the industry. The Department of Justice's propaganda attack is as serious a public relations threat as the industry has encountered. The Government of the United States is charging that the distributors in cooperation, or rather conspiracy, with some exhibitors have unlawfully kept films off television and certain kinds of 16mm competition. The public is being asked to believe that the industry has been breaking the law by not turning over films for their enjoyment on home TV.

The continued silence on the part of the majority of the distributor defendants in the case must be inter-

preted to mean that the lawyers' counsel against carrying the industry's case to the public has prevailed, at least thus far. What gives the lawyers confidence that they can win this anti-trust suit, unaided, in the face of the over-all record in the past is hard to understand. Certainly the suit is unfair and discriminatory but there is no such thing as a sure victory in a court of law. As Jack Dempsey has been quoted, "An opponent is dangerous as long as he is in the same ring with you." It is unwise to rely on fighting the films-for-television suit only in the legal ring.

* * * *

Let it not be thought that the Department of Justice is inactive. Exhibitors who write in complaint receive a reply which indicates the Department's court strategy—the suit, it is said, is not aimed at putting theatres out of business, only in correcting abuses. Even more important is the fact that the Department of Justice is sensitive to the newspaper criticism of its action and has been taking steps to inform the critics of its position. In one case publication by a newspaper of an article in favor of the industry's side of the case was followed immediately by a call from the local office of the Justice Department with a request for an opportunity to explain the Government's stand.

* * * *

Half in jest Mr. Rotus Harvey, former head of Western Theatre Owners and a great supporter of industry causes, remarked several months ago, "Let's move the headquarters of COMPO to Texas." Actions thus far against The Suit indicate that Mr. Harvey had a point.

■ ■ ■

Arbitration Barometer

ANY scientific measurement of the progress of the project for the establishment of an arbitration system would rise and fall much like a barometer. That is natural because when the talks go harmoniously as they did recently a certain sense of exaggerated optimism is born. On the other hand when basic difficulties arise, as they did in the Spring and again early in July, they seem insurmountable. That breeds pessimism.

Although many problems remain, the forecast now is for clear weather. The Committee of Ten formed to break the impasse reached by the Arbitration Conference has reached "an agreement in principle" to the extent that a sub-committee of four lawyers has been entrusted with reducing the accord to writing. Then the document will go to the whole Arbitration Conference. If approved, it must, of course be ratified by the various exhibitor organizations concerned and formally by the distributors. After that, Department of Justice and Federal Court blessing would be sought.

Letters to the Herald

Shout to the World

TO THE EDITOR:

It is beyond the understanding of the average midwesterner why any citizen should not be proud to shout to the world. We suspect anyone who is so jealous of his rights that he refuses to announce to the world whether he is patriotic or subversive. The people in Hollywood should make it clear without any reservations where they stand. The disinterested patron just marks them all off as a bad job because of the few.

Never has the public's curiosity about pictures and personalities been so low.—*A. A. RENFRO, Omaha, Neb.*

Government Control

TO THE EDITOR:

The motion picture industry is one of the nation's industrial giants which, although saddled with excessive taxation as a luxury, is as yet unfettered by any direct federal control or censorship, except for restrictions by Court decree on the conduct of business within the theatre industry. Other great industries have already felt the inroads of federal control, restrictions, and competition, all in the name of public welfare.

The FCC has controlled the television industry from its inception, and has the power to determine who shall and who shall not be licensed to operate in this new industry in the name of public welfare. It also has the power of censorship.

It now seems the Department of Justice looks upon motion pictures, contrary to existing tax law, not as a luxury but as a necessity to the public welfare. Considering the inevitable economic disaster which would befall the motion picture industry should the Department of Justice be upheld. I submit the following and ask, "Is this the Goal?"

The Department of Justice demands unrestricted showing on television and by other free show media of "finer films" after "reasonable clearance" has been granted to complete showings in 35mm theatres, declaring that, under present restrictions imposed by a conspiracy of distributors, television and other "free show" media have available only "outmoded films."

What are "outmoded films"? It has been amply demonstrated by the re-release of pictures, some as old as ten years or more, to drive-ins and the other legitimate admissions-charging 35mm theatres in general that these films still have great value within the confines of the 35mm theatre industry—some of them producing greater revenue than when originally released. Additional revenue is derived from distribution of 16mm prints to any outlet that does not interfere with the original market for which the pictures were produced. For these 16mm outlets pictures remain on availability lists as long as there is demand for them.

In view of these facts, who can determine "reasonable clearance"? If such clearance was to be set anywhere less than ten years, it would dry up the market for reissues which the public has demonstrated willingness to pay an admission to see. It would also make it impossible to secure any revenue from the present limited 16mm distribution, as these exhibitors are not going to pay rentals for film if same can be had gratis on television.

The "free showing" on television or through any other media in direct competition to admission-charging theatres of new films produced for theatre exhibition, or even of such "finer films" of older vintage, will seriously detract from boxoffice receipts and would force the closing of many theatres now operating on narrow profit margins. The closing of theatres and reduction in revenue from remaining boxoffices would eventually shrink the industry's dollar supply to a point where these "finer films," which the Department of Justice claims are so wrongfully being withheld from "free showings," could no longer be produced.

At the present time, some of the defendant companies as well as independent producers are making and distributing to the television industry new films. These are produced on budgets based on their earning possibilities within the television industry. Present television facilities reach approximately 60 per cent of the total U. S. population, so even when 100 per cent coverage is accomplished the ability of the television industry to pay, based on the present ratio, seems to preclude the possibility of any "finer films." If the courts agree with the Department of Justice, the ultimate result, based on the immutable laws of economics, will have the theatre industry reduced to the position of producing and exhibiting pictures on a par with productions now produced for television. Therefore, the avowed aim of the Department of Justice will be frustrated and the people again will be deprived of "finer films" except those that are "outmoded."

As justice must be achieved, there ap-

pears to be but one answer—Government subsidy. Is the motion picture so important a medium of molding public opinion that it must be subsidized, and a two-and-one-half billion dollar theatre industry sacrificed to achieve this aim? Government subsidy will certainly lead to socialization, as it must be remembered that whoever pays determines the subject matter—the admission-paying public has done so until now.—*G. R. MORTEN, Walska, Illinois.*

Sees Smoke Screen

TO THE HERALD:

The action taken by the Department of Justice strikes me as being first a smoke screen action to divert public attention away from the real problems the Attorney General has on his hands.

Millions of people are interested in television programs. Different PTA and other organizations have been alerted to "demanding better entertainment" so the natural and most logical action is to set up the smoke screen and add to the "demand" (supposed public).

Again the "political powers" have more to gain by playing with the radio and television interests. The major part of the U. S. is covered by television. The few small isolated regions mean little in the plan, so a large part of the people in the U. S. will be subjects of "well planned and executed" political pay off.

It is an established fact with the public and the "powers" that theatres are closing and attendance is low. It's a sinking ship in "propaganda" news. So why should the "powers" support or defend the theatre?

I still have enough faith to believe that Congress will see this industry given a fair hearing and a victory. This industry as a whole must have a revival of public interest and obligation, if it is to gain public support, which it must have. In itself it's a small part of the overall public interest, which has great competition in many new and better developed and promoted older interests, so it had better as a whole wake up to a revival of what its great potential is, and not wait and hold back and let "George do it" attitude. Now the chips are down. United unselfish action is needed, otherwise George is going to be buried without honors or recognition. Rip slept for 20 years. It's time to really awake now.—*LEO PETERSON, president, South Dakota Exhibitors' Association, Rapid City, South Dakota.*

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ON THE HORIZON

► It is anticipated that the guilds and unions will be effective in the campaign against the films-for-television suit. Already the powerful IATSE, in a resolution passed by the 1,200 delegates in its recent Minneapolis convention, is pledged to "take such action as may be necessary" to help the industry's fight against the action started last month by the Department of Justice to force the sale of features to television stations and all 16mm outlets in competition with theatres.

► Quotable Quote: "We don't have to ask our competitors for old and otherwise obsolete films to fill out our screen-time," John Davis, managing-director of the Rank Organization at a showmanship lunch in London.

► Observers are keeping their fingers crossed that the drafting committee of lawyers scheduled to meet August 19 will not run into any obstacles in completing the plan of an arbitration system.

► Exhibitors are hoping that the recent upturn in attendance, with the help of strong attractions, can be kept up into the Fall and Winter season. In television areas it is certain that the competition from home TV will be greater when the new show season starts. To balance that distributors feel that quality of product for Fall release is outstanding.

► Look for a drive this autumn for refurbishing of theatres to enhance "house appeal". Coupled with attentions to the physical side, a number of circuits and individual operators are planning expanded showmanship activities to begin right after Labor Day.

► It is estimated that one quarter of the domestic sales of 35mm raw stock negative is used in New York City, largely for television purposes.

► The Telephone Company is not worried about any future trend to the use of filmed TV shows. While television will always need network

facilities for special events that can not be filmed in advance, the telephone service could easily absorb all coaxial cable and micro-wave relay facilities now in operation, being erected or blue-printed. The AT & T has been making great progress in developing inter-city dialing. An automatic long distance phone system would result in much lower rates and consequently much greater use of the facilities. Theoretically, the Telephone Company also would make more money should its cable and micro-wave facilities be used for long distance telephoning rather than TV networks.

► Critics who consider TV the darling of the American public might be urged to make a tally at any convenient newsstand of the number of magazines devoted to motion pictures and film personalities and the number given over to television.

► More and more government officials are making it clear that the ending of the steel strike does not hold out any hope for an early relaxation in theatre construction controls. The strike lasted so long, they say, that the backlog of priority projects is too great. Present thinking is that the industry will be doing well to have a green light by the seasonal construction upswing next spring.

► It becomes apparent that the "grass roots" exhibitor is no longer leaving the fighting of unfair attacks on the industry to the big studio and circuit executives. Most recent example is the case of C. F. Pfister, president of the Independent Theatre Owners of Ohio, who termed the American Legion resolution on alleged Hollywood Communism unfair. Said Mr. Pfister: "The Legion is using Hollywood as a whipping boy to attract attention to its own unwarranted activities, such as the attempt to picket Ohio theatres. The action does not have the support of the rank and file membership."

► The Variety Tent in Toronto has its own special use for copper drippings. The drippings not only go to help Canada's defense effort, but much of it is sold to bring money for the tent's Variety Village for crippled children.

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This week in pictures



THE FLAG, left, goes to industry good-will ambassador George Murphy, center, from the Texas American Legion, which he addressed last week. With him are General William McCraw, Texas COMPO speakers' director; and Ernest Goens, past Texas Legion commander.



THE BIBLE, below, goes to producer Cecil B. DeMille, left, from evangelist Billy Graham. It is a rare edition of the Scofield Bible, and is inscribed: "To Cecil B. DeMille, a prophet in celluloid . . ."

CHARLES CHAPLIN, above, swings into action again, with his latest, "Limelight," which United Artists will release. He is seen in Hollywood as he met the curious men of the press.



ACTION AHEAD for the New England Jimmy Fund drive-in theatre committee above: seated, co-chairmen Jim Mahoney and Michael Redstone; standing, Ray Feeley, George Roberts, and Ray Canavan.





THE FANS were there, hundreds of them, to greet Joan Crawford at the Loew's State, New York, playing her producing-starring feature, "Sudden Fear."

SCENE, right, from Darryl F. Zanuck's only personal production for 20th Century-Fox this year, "The Snows of Kilimanjaro," from the Hemingway story. Gregory Peck chats with Ava Gardner over hot cigarettes.



By the Herald

GERARD JOSEPH FEARON, at the left, has been in New York on his way home to Australia. He was in London the past four years representing Hoyt's Theatres. He will have a new assignment.



HERE WE ARE. Little Sherry Jackson, one of the children in Warners' "The Miracle of Our Lady of Fatima" is deposited at New York Airport. She came for the premiere on Broadway, to occur August 21.



By the Herald

THE BREAK, left. ASCAP reenters exhibition by signing its first contract for recorded (chaser) music with Brandt Theatres, left. In array are J. M. Nitzburg, assistant sales manager; Clarence Rubin, N. Y. district manager; Jules Collins, sales manager; Harry Brandt; and Otto Harbach, president.

“SUIT THREATENS OUR EXISTENCE”—SKOURAS

20th-Fox President Lines Up With Exhibitors To Blast U. S. Court Action

“With all the emphasis that I am capable of, I wish to condemn action of the Department of Justice to force our company to sell feature motion pictures to television companies and advertisers. This is a threat to the very existence of the motion picture industry of America.”

With these direct words, Spyros P. Skouras, president of Twentieth Century-Fox, this week summed up his company's reaction to the Government 16mm anti-trust suit which aims to force distributors to sell their pictures to television. Loew's and Paramount were the only majors not named in the action which also cited Theatre Owners of America as co-conspirators in an alleged conspiracy to keep films off TV.

“If the Government can force us to sell our finest pictures to television companies and advertisers at a ridiculously small price, this would be practically confiscatory and ruinous,” Mr. Skouras declared. “Without product the theatres would close and without the revenue the theatres can afford to pay, the producers no longer would be able to turn out fine attractions. The pre-eminence of American motion pictures would be destroyed.”

Twentieth-Fox was the second of the defendants in the anti-trust case to speak out on the issues involved. Earlier, Herbert J. Yates, president of Republic, had countered the Government's charge by declaring that his company was already selling films in most of the television markets.

Exhibitors so far have carried the ball in protesting the Justice Department's move. During the past week, editorial writers on newspapers throughout the nation woke up to the serious implications of the suit and fired broadsides against the Government. Increasingly, these held that the action was politically inspired.

The important and influential *New York Times* carried an editorial, characterizing the suit as “born of fuzzy bureaucratic thinking that clearly flouts economic reality.” The paper pointed out that the basic absurdity of the suit was “its assumption that Hollywood not only must accommodate its chief competitor but do so on terms ruinous to itself.”

“By the Justice Department's line of reasoning . . . the publisher of a best-selling novel would be obliged to make his property available to a free 'throw-away' pamphlet financed by advertisements of local merchants and accept whatever remuneration the pamphlet's owner could pay. Application

Text of Skouras Statement

The following statement by Spyros P. Skouras, president of Twentieth-Century Fox Film Corporation, was made last Tuesday to the company's entire executive personnel. Immediately following the statement, Mr. Skouras left for Hollywood where he will confer with studio management and studio executives.

WITH all the emphasis that I am capable of, I wish to condemn the action of the Department of Justice to force our company to sell feature motion pictures to television companies and advertisers.

This is a threat to the very existence of the motion picture industry of America.

We must understand the crisis that we and the public face and meet it with deadly earnestness.

The Department of Justice must be persuaded as must every member of the Senate and every member of the House of Representatives, and even the President of the United States himself, that this suit is not in the interest of the American public.

Indeed, it is not in the public interest to endanger the economy of the United States by destroying the theatres which are the heartbeat of every American community and deprive the public of the continuation of the production of American motion pictures as it now knows them. Our Government can spend billions and yet never repair the injury that this will bring to the American economy.

In the public interest and in the interest of common justice, American business men and their employees in every community should join in a rising tide of protest on the ground that this effort to force us to turn over our product to special interests for their selfish purposes, is a threat to every one of them as well as to us.

IF the Government can force us to sell our finest pictures to television companies and advertisers at a ridiculously small price, this would be practically confiscatory and ruinous.

tion of the anti-trust laws must be tempered with a little more horse sense.”

Exhibitor agitation against the Department's suit continues. Representatives of Theatre Owners of America and the Metropolitan Motion Picture Theatres Association met with Government officials in Washington at mid-week.

Justice Department spokesmen insisted they neither could nor would drop the suit, but promised to consider exhibitor views on what might constitute “reasonable clearance” between the theatre and television showing of a film. Exhibitors were told the Government realized the consequences of the action

Without product the theatres would close and without the revenue the theatres can afford to pay, the producers no longer would be able to turn out fine attractions. The pre-eminence of American motion pictures would be destroyed.

As the *New York Times* points out editorially:

“By the Justice Department's line of reasoning, in short, the publisher of a best-selling novel would be obligated to make his property available to a free 'throw-away' pamphlet financed by advertisements of local merchants and accept whatever remuneration the pamphlet's owner could pay. Application of the anti-trust laws must be tempered with a little more horse sense.”

THE merchants of every community and their employees recognize the importance to them of the community theatre which brings direct benefit to every transportation agency, every tire and gasoline station, every restaurant, every grocery, every drugstore, every novelty shop, every newsstand, every shoe shop, department store, dry goods store and garment shop, and particularly real estate values. Every business organization and every civic institute in every community, as well as the press, the pulpit and the professional men, ought to cry out against this attempt to deaden the core of American life by closing the doors of the American motion picture theatres.

Especially, should the women of America and their organizations help to preserve their time tried right to choose the kind of entertainment their children should see.

It is certainly not in the public interest to

(Continued on page 16)

and that all aspects would be carefully considered.

Earlier, the Motion Picture Theatre Owners of the District of Columbia had asked the Department of Justice to “abandon” the 16mm suit.

Mr. Skouras' statement, issued to the entire executive personnel of 20th-Fox, pointed out the historic importance of the motion picture theatre to every facet of the economic and community life. “The Department of Justice must be persuaded as must every member of the Senate and every member of the House of Representatives, and

(Continued on page 16)

on the following pages...

PROBABLY
THE MOST
SIGNIFICANT
STATEMENT
YOU WILL READ
THIS YEAR!

Last week I saw the motion picture screen achieve new heights of greatness... I saw "The Snows of Kilimanjaro"

Rarely does a motion picture comprise, simultaneously, such a wealth of elements that insure stirring, unforgettable entertainment with such unlimited boxoffice potential, among young and old. It has . . .

A Great Title: Widely known in every land . . . conjuring up a vastness of scope, an aura of mystery, the tingle of anticipation.

A Great Author: It is based on one of Ernest Hemingway's most celebrated, most compelling masterpieces.

Great Stars: Gregory Peck, Susan Hayward and Ava Gardner—supported by Hildegarde Neff, Leo G. Carroll, Torin Thatcher, Ava Norring, Helene Stanley and Vicente Gomez.

A Great Producer: It has been personally produced by Darryl F. Zanuck, who gave you such outstanding entertainments as "David and Bathsheba," "All About Eve," "12 O'Clock High," "Gentleman's Agreement" and "Pinky."

A Great Director: It has been directed by Henry King, who brought you "David and Bathsheba," "Song of Bernadette" and "12 O'Clock High."

A Great Photographer: Filmed in heretofore unenvisioned splendors of Technicolor by three-time Academy Award winner Leon Shamroy, who photographed "David and Bathsheba," "Cheaper By The Dozen," "Wilson" and "Leave Her To Heaven."

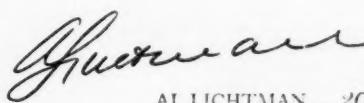
A Great Campaign: The most extensive, most penetrating advertising, publicity and exploitation campaign in our company's history.

It moves across the world on the broadest of canvases from Africa to France and Spain and to the Wisconsin of America's Middle West—from the heady wine and tender hours of Parisian nights to hippopotami-teeming waters of the throbbing jungle. It has unrivaled scenery and the spectacular excitement of the bull-ring in Madrid. It has a hyena that produces the greatest animal thrill ever filmed. It excites with the menace of the lion and the vulture—and the furious charge of the rhinoceros.

"The Snows of Kilimanjaro" is the greatest love story I have ever seen—and in my opinion the finest motion picture our company has ever produced.

It will be available for pre-release engagements in a number of selected theatres in a limited number of large cities beginning early in October, following its World Premiere Presentation at the Rivoli Theatre, New York, on September 18th. The tremendous exploitation penetration accruing from these pre-release engagements will give **"The Snows of Kilimanjaro"** word-of-mouth publicity seldom before attained by any motion picture.

Very soon, we will announce trade showings. I urge every exhibitor to be sure to attend.



AL LICHTMAN . . . 20th Century-Fox

Text of Skouras Statement

(Continued from page 12)

destroy the theatres and thereby wreck a business which, throughout the years, has responded instantly to every call of our government for help, without recompense, in the emergencies of war and peace.

It is not in the public interest for our Government, which represents the world's hope of freedom, to close a channel of communication historically noted for promoting the democratic way of life throughout the world and acquainting the world with American progress.

It is not in the public interest to harass and threaten an industry, which has signally promoted the public welfare, instead of encouraging and cherishing it as an instrument of freedom.

We must point out to our Government that this medium of communication is so valuable to democracy throughout the world that Hitler, Mussolini, and Stalin banned American motion pictures because they feared them. Yet our own Government would risk the destruction of this instrument.

THE guilds and unions of Hollywood, representing the actors, writers and directors and other crafts, in their own interest and in the public interest should have a full appreciation of the danger this action has brought upon us.

They, too, by their thorough understanding of this crisis should demonstrate that they have the vision to cooperate for their own ultimate benefit just as they did in the infancy of the motion picture and radio industries.

If the motion picture theatres are destroyed, the guilds will suffer more than any other group in the industry, because the principal income of their members comes from the theatres, which are the life stream

of the motion picture industry. The present level of income cannot be maintained by the advertising medium of television.

It is economically impossible for the advertisers to meet the huge grosses the motion pictures attain in the theatres in America. The Government's action would be ruinous to the exhibitors and in turn would be destructive to an industry which must and does employ the greatest creative and artistic talent in the world in order to satisfy the public's demand for this superior theatre entertainment.

For Twentieth Century-Fox and my associates, I pledge myself to this cause and to unceasing vigilance to resist this ruinous plan which the Department of Justice insists upon.

THIS company already has demonstrated its interest in preserving and perpetuating the theatres of America by a large investment of energy, time and money in pioneering the development of large screen theatre television with color as a means of telecasting live shows of the finest obtainable quality to many theatres simultaneously to supplement motion pictures.

We believe this undertaking to be in the public interest because this superior entertainment will enable them to continue to serve their communities and because their continuation is vital to the American economy and American culture.

Therefore, in a new crisis of this kind threatening the existence of the theatres we cannot bow or surrender or hesitate for a moment if we are to continue to serve America and mankind.

We are willing to rest our faith in the fairmindedness of the American public and its institutions.

newsstand, every shoe shop, department store, dry goods store and garment shop."

He said it was not in the public interest for the government "to close a channel of communication historically noted for promoting the democratic way of life throughout the world and acquainting the world with American progress. It is not in the public interest to harass and threaten an industry, which has signally promoted the public welfare, instead of encouraging and cherishing it as an instrument of freedom."

The *Savannah Morning News* on August 1 carried an editorial headed "Unfair Federal Action" which called the Justice Department suit "clearly in violation of the principle embodied in the American citizen's right to private property" and "another example of the Government's tendency to favor one group of this nation's society at the expense of another." The editorial concluded that the Government action deserved to be thrown out of court.

Writing in the *Cleveland Plain Dealer*, film editor W. Ward Marsh saw politics behind the suit. "Surely anyone, save a will-

fully blind and politically minded Government can see that this alleged trust-busting move can lead only to the complete destruction of an already established business: the theatre," he observed.

In the *Seattle Times*, Louis R. Guzzo, music and drama editor, outlined the facts of the 16mm suit and cited the exhibitor's arguments against it. "In the past two decades the courts have broken down what once was a gigantic film monopoly. Why build a television monopoly in its place?" he asked.

An editorial in the *Salisbury (Md.) Times*, observed that "the trouble is that Washington is not necessarily guided by people in their right minds. This kind of high-handed action will add heavily to the troubles of moving picture theatres already feeling the impact of television."

In Texas, Texas COMPO last week issued a "call to arms" to Texas exhibitors to combat the action brought on by the Department of Justice. Ed H. Rowley, president of Rowley United Theatres and chairman of the committee, said: "Every conceivable effort of every theatre owner, manager and employee must be used to stop this extortionate action which would mean the doomsday of the theatre business."

Last week a telegram from Darryl Zanuck to members of Texas COMPO charged that the suit was politically inspired.

"SUIT NECESSARY UNDER LAWS,"—McGRANERY

WASHINGTON: Attorney General James P. McGranery this week described the Justice Department's anti-trust suit against the film industry in connection with the sale of 16 millimeter films to television as a "cold, clear legal proposition," which had been "dictated by the anti-trust laws passed by Congress."

The basic question, said Mr. McGranery, was whether the film industry acted to form a combination in restraint of trade. "When we find such a combination, we have no choice but to act," he added.

Admitting that television "has had a direct impact upon the economics that govern or control" the film industry and other entertainments, the Attorney General said there may be need to change the anti-trust laws "to encourage the full development of television without at the same time adversely affecting these enterprises." Motion picture people have every right to request Congress to change the laws, he declared.

Mr. McGranery pointed out that if the film industry loses the suit it probably will be faced with a new crop of triple damage suits on the part of all those who say they were illegally deprived of 16 millimeter films. He added that if the industry decides to withdraw from the 16 millimeter field, "I should certainly explore it." No talks leading to an out-of-court settlement of the case have yet been inaugurated, he also reported.

Skouras Blasts

(Continued from page 12)

even the President of the United States himself, that this suit is not in the interest of the American public," he said.

And he continued: "It is not in the public interest to endanger the economy of the United States by destroying the theatres which are the heartbeat of every American community and deprive the public of the continuation of the production of American motion pictures as it now knows them."

The 20th-Fox president urged American business men and their employees to join in "a rising tide of protest" on the ground that this effort to turn over films to TV "is a threat to everyone of them as well as to us. The merchants of every community and their employees recognize the importance to them of the community theatre which brings direct benefit to every transportation agency, every tire and gasoline station, every restaurant, every grocery, every drug store, every novelty shop, every

JOHN WAYNE

A GO-GET-'EM GUY FOR THE U.S.A. ON A TERROR-TRAIL THAT LEADS HALF-A-WORLD AWAY!

"BIG JIM MCLAIN"



FOR LABOR DAY
THE BIG MAN IN HIS
BIG ADVENTURE!

FILMED IN HAWAII—off the beaten path!
All its high-tension story told against the tropic wonders
and sinister haunts of the Islands -- by WARNER BROS.

CO STARRING

NANCY OLSON · JAMES ARNESS

TRADE SHOW AUG. 22

ALBANY
Warner Screening Room
140 State St. - 12:30 P.M.

ATLANTA
20th Century Fox Screening Room
197 Walton St. N.W. - 2:00 P.M.

BOSTON
RKO Screening Room
172 Arlington St. - 2:30 P.M.

BUFFALO
Paramount Screening Room
484 Franklin St. - 2:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
300 S. Church St. - 2:00 P.M.

CHICAGO
Warner Screening Room
1307 S. Wabash Ave. - 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Police Th. Bldg. 4th & 8th - 8:00 P.M.

CLEVELAND
Warner Screening Room
2310 Euclid Ave. - 2:00 P.M.

DALLAS
20th Century Fox Screening Room
1803 Wood St. - 2:00 P.M.

DENVER
Paramount Screening Room
1307 South St. - 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. - 12:45 P.M.

DETROIT
Film Exchange Building
2310 Larned Ave. - 2:00 P.M.

INDIANAPOLIS
20th Century Fox Screening Room
151 W. Market St. - 1:30 P.M.

JACKSONVILLE
Florida Theatre Bldg. St. Bm
128 E. Forsyth St. - 2:00 P.M.

KANSAS CITY
20th Century Fox Screening Room
1728 Wyandotte St. - 1:30 P.M.

LOS ANGELES
Warner Screening Room
2051 S. Vermont Ave. - 2:00 P.M.

MEMPHIS
20th Century Fox Screening Room
151 W. Market St. - 1:30 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. - 2:00 P.M.

KANSAS CITY
20th Century Fox Screening Room
1728 Wyandotte St. - 1:30 P.M.

DETROIT
Film Exchange Building
2310 Larned Ave. - 2:00 P.M.

NEW ORLEANS
20th Century Fox Screening Room
201 St. Peter St. - 8:00 P.M.

NEW YORK
Warner Screening Room
Herald Office
371 W. 44th St. - 2:15 P.M.

OKLAHOMA
20th Century Fox Screening Room
10 North Lee St. - 1:30 P.M.

NEW HAVEN
Warner Theatre & Projection Room
70 College St. - 2:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 12th St. - 2:30 P.M.

PITTSBURGH
20th Century Fox Screening Room
1715 West of Allies - 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. - 2:00 P.M.

OMAHA
20th Century Fox Screening Room
1902 Dodge St. - 1:30 P.M.

SAN FRANCISCO
Paramount Screening Room
203 Geary Goe Ave. - 1:30 P.M.

SEATTLE
Madison Theatre
2400 Third Ave. - 10:30 A.M.

ST. LOIUS
Screening Room
3143 Olive St. - 1 P.M.

WALES
Warner Theatre Building
310 S. 14th St. - 1:30 P.M.

SCREEN PLAY BY JAMES EDWARD GRANT · ROBERT FELLOWS · EDWARD LUDWIG
A WAYNE-FELLOWS PRODUCTION · DISTRIBUTED BY WARNER BROS.



Terry Ramsaye Says

Loosen NPA Allotments

VIVISION JOB—Hollywood, so my operatives report, is standing in line to read something. It is about itself and astonishment runs high at the cocktail hour. Starting in the issue of May 24 and running in five lengthy installments through June 21, *The New Yorker*, number one smart-chart weekly, presented a series of articles entitled "Onward and Upward With the Arts", with a subline "No. 1512." That was MGM's production number for "The Red Badge of Courage."

Never before has the making of a motion picture and its studio had such a going over. It ran to a total of about 196 columns containing about 70,000 words, enough for a novel. It seemed to tell nearly all including names, dates and home office figures. It had intimate quotations from executive office conferences and the private long distance telephone. It purported to tell what John Huston, director, thought and said, and the decisions, words and interior opinions of such as Louis B. Mayer, Nicholas M. Schenck and Dore Schary. It recorded reactions of other figures, big and little, with almost as much photographic fadum as Sinclair Lewis' novel "Main Street." It was punctuated by Mr. Huston's lighting of brown cigarettes. Mr. Huston seemed to be the star of the story. It opened with an interview with him at the Waldorf in New York, and ended with a phone call from Nicholas M. Schenck to Dore Schary: "Hello, my boy. How are you doing?"

When the story appeared, its artful, poignant prolixity made hardly more general impress than the capable but box-officially unvital picture it was all about.

The New Yorker series is the work of Lillian Ross, a circumspect and mild appearing lady who has contributed before, including a rather sharp attention to Hemingway. She disarmed forewarned Hollywood, which it seems let her in expecting a pal patterned attention.

The endless recording, putting together an objective examination of how one picture was made, was a while getting attention even in much involved Hollywood. Its over-all implications, pertaining so patly to so much that has been delivered in home office ultimatums to Hollywood, were long in penetrating. In time the local press got interested in "how come." It began to loom when Louella's column contained an undocumented report that *The New Yorker* had spent \$87,500 on the story. It is this observer's opinion that *The New Yorker* didn't care that much.

Obviously Miss Ross is decidedly a reporter. In all the comment that has been

quoted there has been no denial of her amazingly detailed recordings. In that subjective land of effulgence, genius, inspiration and dreams, objectivity is a mystery. The accounting is short on sex.

Meanwhile an archive has been created and no real harm done. The best explanation of it all came from one of the principal executives concerned: "We was robbed."

EXHIBITION CAN CONSIDER, just for cogitative interest, what goes on at the Hollywood Bowl and its "Symphonies Under the Stars" programs under the the lifting of the Government's 20 per cent excise on non-profit entertainment. Ticket purchasers are sharing. The price starts at 50 cents for general admissions, forty cents down from the previous charge. There are ten thousand seats at that price. Boxes are at a ten per cent reduction. Industries of the region have been enlisted to support by season subscriptions for boxes, and local business figures are selling season tickets. That is in the order of tough competition, in the name of "culture" for exhibition in that territory. Also the public is being made conscious of a box office acknowledgement of tax elimination.

COUNTRY NOTE—A strange architectural madness nurtured by the confused new fortunes of the fermenting economic scene has broken out like a great pox upon the landscape of southern New England. There are houses that are naked cigar boxes on stilts; strange windowless masonry fortresses with plastic blister skylights, set down in lovely glades never to be seen from within; innumerable ranch houses suitable to the great vistas of the southwest, cuddling and pushing their way between the ancient, indigenous and lovely old Yankee houses born of the soil and wooded hills on which they stand.

Young and conscienceless architects are thriving and building labor has gone up into amazing scales. Millions are being spent on desecration. The country banks are suspicious now. They want to see blueprints. Loans for the bizarre projects of dubious resale value are getting tighter. Therein is a spontaneous defensive movement. History should one day glorify a certain old independent and able builder who the other day, asked to figure on a fantastic \$100,000 residence job, handed back the plans and said, "I could use the work but I just won't build a thing that looks like that."

WASHINGTON: The National Production Authority this week acted to permit certain manufacturers of theatre and film equipment and other "B" products to calculate their own allotments and write priorities for them without applying to the Government.

The change will take place beginning with the first quarter of 1953. Any manufacturer who got a third quarter allotment of steel, copper and aluminum from NPA may automatically allot himself, starting with the first three months of next year, up to 100 per cent of his third quarter allotment of copper and aluminum, providing this does not exceed 40,000 pounds of copper and 60,000 pounds of aluminum; and up to 60 per cent of the third quarter steel allotment, providing this does not exceed 500 tons of carbon steel, 90 tons of alloy steel and 10,000 pounds of nickel-bearing stainless.

Firms without third quarter allotments may self-authorize purchase orders up to 25 tons of carbon steel, one ton of alloy steel, 500 pounds of nickel-bearing stainless, 10,000 pounds of copper and 20,000 pounds of aluminum.

Other firms must apply to NPA for allotments.

Fox West Coast to Offer Theatre to San Francisco

Charles Skouras, president of Fox West Coast Theatres, announced this week in San Francisco that an offer to sell the 4,651-seat Fox theatre and office building to the city of San Francisco would be made some time after August 20. The proposal already has been discussed with Thomas A. Brooks, the city's chief administrative officer, and Harry D. Ross, the city comptroller. It was understood that in offering to sell the theatre, the company proposed to build a new \$4,000,000 theatre and office building. Purchase of the Fox house by the city would give San Francisco facilities to handle the largest national conventions and theatre facilities in addition to the Opera House and Civic Auditorium, Edward D. Keil, Fox West Coast attorney, said. The building was erected in 1930 at a cost of \$6,000,000.

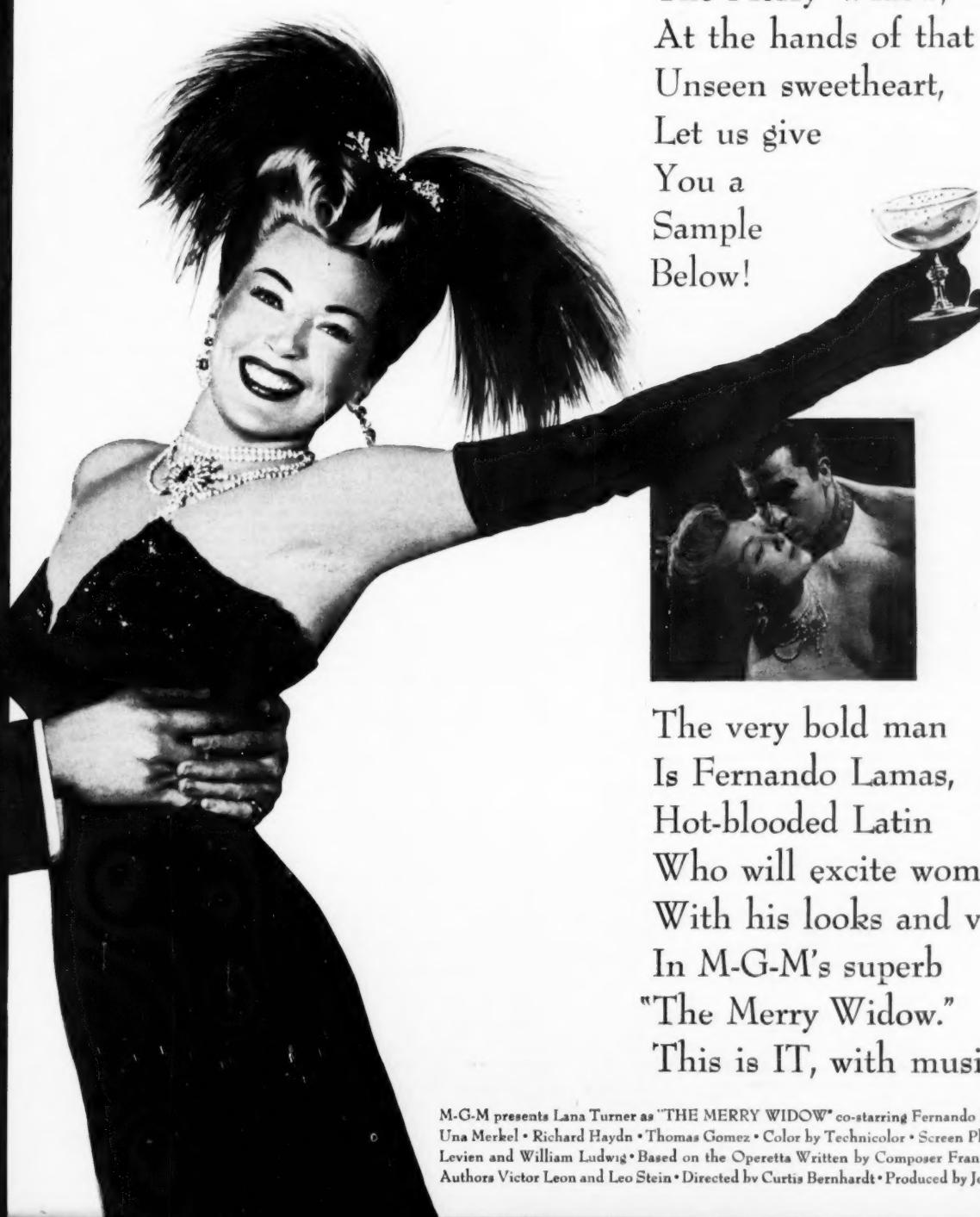
Now It's the Will Rogers Skyway, Coast to Coast

The Will Rogers Skyway was dedicated Sunday at the Los Angeles International Airport, with the aid of the Navy, fliers, screen stars, friends of the late humorist, civic leaders, the Civil Aeronautics Administrations, and Warner Brothers.

The Warner company is distributing "The Story of Will Rogers."

The Will Rogers Skyway is a band of air forty miles wide and 2,500 miles long, from Los Angeles to New York City. One of the cities en route is Claremore, Okla., Mr. Roger's birthplace.

"The Merry Widow
is naughty
-but nice."



Rather than
Keep you in suspense
As to what happens
To Lana Turner, as
"The Merry Widow,"
At the hands of that
Unseen sweetheart,
Let us give
You a
Sample
Below!



The very bold man
Is Fernando Lamas,
Hot-blooded Latin
Who will excite women
With his looks and voice
In M-G-M's superb
"The Merry Widow."
This is IT, with music.

M-G-M presents Lana Turner as "THE MERRY WIDOW" co-starring Fernando Lamas • with
Una Merkel • Richard Haydn • Thomas Gomez • Color by Technicolor • Screen Play by Sonya
Levien and William Ludwig • Based on the Operetta Written by Composer Franz Lehár and
Authors Victor Leon and Leo Stein • Directed by Curtis Bernhardt • Produced by Joe Pasternak

DRIVE-INS TURN TIDE; SEE RECORD SEASON

Attendance Up As Theatres Draw the Family Trade And Add Conveniences

Apparently unaffected by television, the heat and the increasing strain on consumer pocket books, the drive-ins are flourishing.

All indications point to a record season for the outdoor theatres in this, their first year as a mature branch of the exhibition business. People are on the move, and a car-happy America is flocking to the convenient drive-ins in unprecedented numbers.

A survey by field correspondents of MOTION PICTURE HERALD confirms company reports of thriving drive-in business which, according to a recent figure cited by Eric Johnston, president of the Motion Picture Association of America, accounts for approximately 20 per cent of gross theatre receipts.

And the poll of drive-in operations showed these other facts:

Drive-ins enjoy their best attendance over the week-ends, with Saturday night frequently the best night of the week;

Most theatres charge on a per-person basis with only a few sticking to a per-car formula;

Runs are moving up but vary according to area;

Dual bills are the rule for week-ends;

Anywhere from 25 to 60 per cent of the gross comes from refreshment sales;

Car-bound patrons prefer action and color pictures.

Throughout the country there is a trend for drive-ins to stay open to the very limit of the season which is of course conditioned by the weather. The number of all-year situations is increasing.

The growth of drive-ins during the past few years has been phenomenal with their number today exceeding 4,000. J. Robert Hoff, TESMA president and general sales manager of the Ballantyne Co., predicted recently an additional 1,500 to 2,000 drive-ins during the coming year.

Because the drive-ins are mainly a family attraction permitting youngsters and adults alike to escape from the city heat, most operators permit children in free. The practice of providing playgrounds and recreation areas has been widely adopted and many drive-ins give their customers a little stage show as an added thrill and also to hypo concession business.

Promotional activities designed to draw attention to the outdoor theatres are on the rise. Frequently, the drive-ins make tieups with local radio stations and on occasions disc jockey shows originate from their concession stands.



Following are city-by-city reports from HERALD correspondents:

BOSTON

In all good locations business is from ten to 20 per cent better than last year, but there are some "problem" spots where it is the same or behind. Patrons seem to be more discriminating than in the past regarding the type of films shown. All drive-ins in this area want first-run films or first run neighborhood, and they are getting them if they care to bid.

Saturday, Sunday and Friday nights are the best nights of the week here, with weekday business off about 35 per cent from Saturdays and between 15 and 20 per cent from Fridays, provided there is no change in the weather. The refreshment operation accounts for 35 per cent and more of a theatre's weekly gross.

There are about four theatres here operating on a per-car basis, charging \$1 per automobile. The rest charge per-person with admissions ranging from 50c to 65c. Children under 12 are admitted free and the theatres run very few "specials." Dual bills are the rule here but when "Quo Vadis" played the drive-ins it was single-billed with a program of shorts.

BUFFALO

Drive-in business is on a par with last year's, according to William P. Rosenow, executive of Skyway Drive-In Theatres which operates the Skyway Lakeshore and the Skyway Niagara, two of the pioneer and largest outdoorers in western New York. Weather is the all-important factor, Mr. Rosenow said. Action pictures and comedies appear to be preferred drive-in fare in his situations.

Mr. Rosenow said one theatre was operating on a regular 30-day run and the other on a so-called "box office picture run" which involves the packaging of pictures which have obvious customer appeal. Saturdays and Sundays account for approximately 50 per cent of the theatres' gross and concession operations run in excess of 40 per cent of the box office gross.

"Our admission scales are on a per person basis and we are charging an admission equal to the first-run or downtown regular theatres," Mr. Rosenow reported. "Admissions are substantially above those of conventional second-

run houses. Due to the general run of product this season, we have been forced to go into double features more extensively than in the past season."

ALBANY

The number of drive-ins serviced by Albany exchanges has increased this year and now runs into the high fifties, but there has not been any marked change in business from last season. Preferences of patrons, as indicated by grosses, would appear to lean towards big action pictures, with musicals and comedies a close second.

The bulk of the trade is concentrated on Saturday and Sunday with the former having replaced the latter as the top day. Concession receipts average between 30 and 35 per cent but where owned by the theatre itself, may go as high as 45 per cent.

According to Harry Lamont, president of Lamont Theatres which operates seven drive-ins, the early-season trade was brisker than last year, but later business levelled off.

Holding that it was difficult to gauge the tastes of drive-in patrons, Mr. Lamont said preference appeared to be for big action pictures and westerns. Comedies and musicals rate next.

Concessions stands at the Lamont drive-ins produce as high as 45 per cent of the total gross. Good location, tasteful surroundings, fresh and adequate stock, trained personnel and courteous service are the essentials, according to the owner.

Saul Ullman, upstate general manager for Fabian, which runs two drive-ins, says business is about the same as last year but the tastes of the audience appear to have improved. Concession receipts are up and so are weekend grosses this season when the weather is fine. Mid-week figures are definitely off.

Joe Miller, operator of the Menands Drive-in, reported June business of 28 per cent with an improvement in July. The one-time Columbia branch manager says he hopes to wipe out the deficit and come out even by September.

HARTFORD

After a rather slow start early in the 1952 season, theatres have been grossing "slightly ahead" of last year's receipts. Most of the

(Continued on opposite page)

(Continued from opposite page)

drive-in managers attribute the slow start to poor weather conditions. "Regardless of the attraction, rain hit us badly in the beginning," Paul W. Amadeo, general manager of the Pike Drive-In, Newington, said.

Action westerns and comedies appear preferred fare with drive-in patrons. Run preference accorded to Connecticut drive-ins, with exception of the few first-runs, average anywhere from several weeks to a month after nearest city downtown first-runs. Saturday nights are the best in the week.

The proportion of the weekly gross derived from the refreshment operation varies anywhere from 50 to 55 per cent in a majority of Connecticut situations. General admission scales stand at 60c per person, with children admitted free. A number of drive-ins have reported "on-the-fair" results with experimentation with \$1 A Car Night, with a dollar bill admitting all passengers in the automobile.

"We don't like to push this kind of 'special bargain' price because in the long run it seems to cheapen the operation. What we really want to draw is more family trade," one operator commented. Several theatres now screen the first feature early enough for a family to attend and still get out early enough for the children's bedtime.

Most Connecticut drive-ins have double bills. "If we were to adopt a single feature policy, some of our patrons would accuse us of cheating them," says Paul W. Amadeo of the Pike Drive-In.

PITTSBURGH

Despite many strikes which have placed a clamp on many pocketbooks here, drive-in business in this district compares very favorably with 1951. The long, humid season has helped getting people into the cool out-of-doors. With many children present over the week-ends, preferred pictures Saturday and Sunday are action and western type films. Admission is 70c, of which 20 per cent is Federal tax and ten per cent school tax. The operators get 50c from each admission. There are no specials but many first double bill runs are shown.

"Drive-in operators can get business by making their theatre very attractive, especially for the patrons with families," says James Nash, co-owner of the Wexford Starlight Drive-In theatre. "We have built a large playground which keeps the children busy when the families come early and the parents can sit back and relax. Grosses from the refreshment stand can be big if the operator keeps a nice, clean snack bar."

FALL RIVER

There are four drive-ins here and business reportedly is improved over last year with operators seeking second-run pictures with family appeal. They are usually booked about 28 days after first showing. Adventure, western, comedy and musical films draw good audiences. Dual bills are the rule. A new drive-in is being operated for its first season in Fairhaven, a short distance from New Bedford, by the Nathan Yannins interests. Some theatres here figure their concession business actually accounts for 60 per cent of the gross. Most theatres feature special attractions.

PROVIDENCE

Drive-in attendance in this area either is running ahead of last year or else is at the same level. George Daah, manager of the Bay State Drive-In, which plays 28 days after Providence, says audiences like Technicolor films. Admission is 60c per person with children under 12 and cars coming in free. Samuel Badamo, manager of the Pike Drive-In, says Saturday is his biggest day and he estimates refreshments account for 60 to 75 per cent of the weekly gross. Here, as elsewhere, they play double features.

At the Cranston Auto. Theatre, H. Raymond Kane, manager, reports Saturday is his best night with Sunday next. Monday is usually "give-away" night.

DRIVE-INS BOOKING "JACKS" ON BIDS

LOS ANGELES: Theatres which have successfully bid for first subsequent run of Hal Wallis' "Jumping Jacks" under Paramount's Los Angeles area releasing plan include eight drive-ins. Subsequent runs will open August 20, the same date as the first-run opening of "Son of Paleface" in seven regular situations. "Jumping Jacks" is now in a third holdover week of its first-run engagement at seven theatres, including three drive-ins.

OMAHA

This area has two main drive-ins and their business is about the same as last year. Westerns are preferred with week-ends usually given over to single bills with shorts. Several new drive-ins are opening in this area and make up for closed regular houses.

OKLAHOMA CITY

Family type pictures draw large crowds in this area with films in Technicolor doing extra well. First-run pictures are preferred by the drive-ins, but they are hard to obtain. "We can not book first runs before at least 30 days after their first release," says Mr. Lewis Barton, whose family owns a chain of six Oklahoma drive-ins.

Most drive-ins here use a per-person basis for admission rates with specials offered only in the smaller towns. Business in general is good, with the accent on the family trade.

KANSAS CITY

Drive-in volume here is about 10 to 15 per cent better than in 1951 which does not take into account the fact that several theatres were flooded in the summer of 1951. There is very little interest in first-runs among drive-in operators, with most preferring subsequent runs and older pictures as long as they are good.

The proportion of concession income appears to depend on the admission price. Single billing is the policy here, with the program padded out with shorts. Midnight shows are used quite often here. Patrons at times complain about pictures with a lot of dark scenes.

CLEVELAND

Business here is just about the same as last year but the excessive June-July heat has hurt the drive-ins. Action pictures and super westerns are well received and the theatres want the earliest possible runs. Only a few play on the 35th day which is the regular second-run availability.

COLUMBUS

Attendance here is more or less the same as last year, but some drive-ins report an upbeat. The week-end business everywhere is bigger than weekdays. The North Hi Drive-In, operated by Lee Hofheimer and Al Sugarman, has experimented with stage shows featuring local radio and TV personalities as a midweek attraction. Adult admission price is 60c.

MINNEAPOLIS

Drive-in business here is about three per cent below last year. Run preference accorded drive-in operators in six months but in some instances varies with the production. Saturday rates as the best day of the week. Thirty per cent of the weekly gross comes from refreshment operations. The season here starts in April or early May and ends the first week in October.

MILWAUKEE

With the weather fine, this year is better than 1951 for the drive-ins. Second runs are accorded to the drive-in houses in Milwaukee right off downtown and they do their best business on them. Action, comedies and super-westerns head the list of favorites. No "specials" are promoted here. Some managers have made up their own trailers to promote the concession stand.

ATLANTA

Drive-in operators here estimate their business is improved by about 20 per cent over 1951. They would like first-runs but will take second and third runs. The best films are requested and only a few want westerns. Admissions run to from 40 to 50c per patron and single bills are the rule except Saturdays.

NEW ORLEANS

Twin drive-ins are the general tendency here as patrons reacted enthusiastically to the opening of such an installation by Joy N. Houck and associates of Joy Theatres. Some drive-ins are featuring "a little theatre for little people," equipped with kiddie chairs, 16mm projection and screen, where the youngsters can view a program of comics, cartoons and westerns. Woolner Bros. Theatres, operators of the Airline and Drive-in theatres, say their business is 20 per cent off from 1951.

MIAMI

Seasonable weather has boosted drive-in attendance. The preference is for de luxe color westerns, with action dramas, comedies and musicals following, says Burton Clarke of Wometco's Boulevard Drive-in. All the outdoor houses here are allotted last run schedules with a 63-day delay common. D. K. McComas of the Tropicair said "Our refreshment stands average about 50 per cent of our business with a slight drop during cool spells."

PHOENIX

Only one operator in this area reports a dip from last year's level. He is Jack Van Leer, manager of the Cinema Park Drive-In, and he blames television which really hurts over the week-end. A. V. Polley, manager of the Indian Drive-In, says grosses have soared ten per cent "even during the convention telecasts." About 45 per cent of the gross is racked up on Saturdays. Admission is 65c a person and double bills are the rule. At the Acres Drive-In, Otto J. Silvester, manager, says admission is 60c and refreshments account for between 40 and 50 per cent of the gross.

BALTIMORE

There are four drive-ins in this area, all operated by independent exhibitor circuits. Business is comparable to 1951. The general policy is single features but one drive-in consistently sticks to double bills.

SAN ANTONIO

Statewide Drive-In Theatres, operators of five outdoor installations in the San Antonio division, report their business volume is up over last year. Patrons seem to prefer outdoor action and top dramatic pictures. Statewide is accorded third break in one house, but Fred H. Mayer, booking agent, reports that on many occasions they have had first-run films with excellent results. Admission is per-person.

PORTLAND

Drive-in business this year is about on a par with last year. The theatres show second and third runs and never get first-run breaks. About 40 per cent of the gross comes from the refreshment bar. "The outdoor theatres have reached their saturation point in the Portland, Ore. area," says Al Foreman, partner and operator of United Theatres.



THERE'S A POT OF GOLD

END OF THIS RAIN

RAINBOW 'ROUND

Tops with Teens!

The two rage singing sensations of the day will keep the teen-agers in line—all day at your boxoffice!

Tops in Tunes!

8 All-Time Hits including such favorites as **AIN'T MISBEHAVIN'**, **BYE BYE BLACKBIRD**, **SHE'S FUNNY THAT WAY** and **RAINBOW 'ROUND MY SHOULDER**

Behind the scenes fun...as a Hollywood Cinderella gets her fella!

CHARLOTTE
AUSTIN-FRANZ
ARTHUR

color
by

TECH

Written by **BLAKE EDWARDS** and **RICHARD QUINE**

Produced by **JONIE TAPS**
Directed by **RICHARD QUINE**

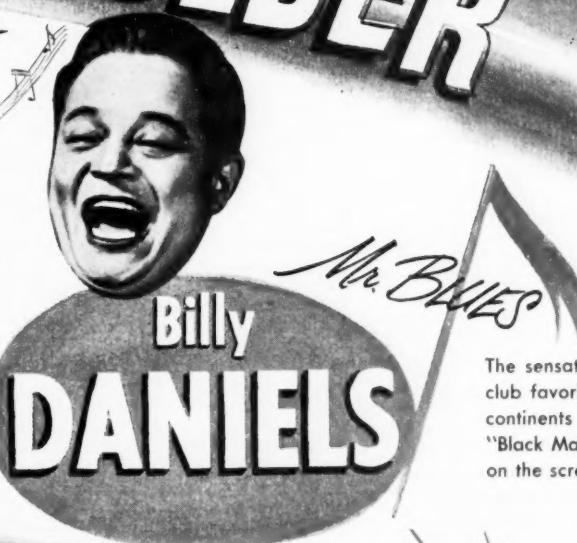


AT THE
BOW!



The nation's
number one
recording star...
singing the number
one songs of
all time!

MY SHOULDER

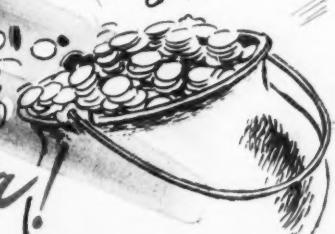


The sensational night
club favorite of two
continents weaves his
"Black Magic" spell
on the screen!

NI COLOR



from Columbia!



WORLD FILM UNIT PLANS GRAND PRIZE

A new "Oscar" or super film award has been established. This one has not only critical but commercial overtones—and on a grand scale.

"The Great Production Prize" (*Grand Prix de la Production Internationale*) is being sponsored by the International Federation of the Associations of Film Producers (Fédération Internationale des Associations de Producteurs de Films). The Motion Picture Association of America is one of the 17 national groups that have taken out membership in the Federation.

Beyond the fact that the Federation believes it can pick a jury to choose successfully the best picture made in the whole world, interest is also centered in the commercial aspect of "The Great Production Prize." Members of the Federation, including presumably the MPAA, are pledged to give the honored film assistance in their territories.

Plan "Concrete Provisions"

Dr. Renato Gualino, president of the Italian Union of Producers and also president of the Federation, in a recent press interview in Rome said "The Great Production Prize" will not be a mere symbolic award but it will include "concrete provisions for the distribution of the winning film in all the principal world markets.

The first selection of the winner of "The Great Production Prize," during the Venice film festival August 20-September 12, will direct general attention on the work of the Federation which has been little known since its establishment or "re-establishment" two years ago. Although Dr. Gualino is president of the Federation and the offices are in Rome its foundations are French. For example, the official language of the Federation is French although its Bulletin is scheduled for publication also in Italian, English, German and Spanish. The honorary president who has a vote both in the Council of Administration and the assembly is Charles Delac, of Klaber Films and Les Films Marceau, Paris.

Baker, McCarthy, Officers

Enrico Giannelli is secretary general of the Federation. Vice-presidents are Francisco Ariza, Spain; Reginald Baker, Great Britain; J. P. Frogerais, France, and John McCarthy, U. S. A. Mr. McCarthy is a vice-president of the MPAA and head of its international department. Other members of the council of administration of the Federation are Carl Anders Dymling, Sweden; Oscar Duly, Switzerland; William Karol, Mexico, and Ginter Schwarz, Germany. Secretary is Roger Fournier.

The Federation is at this time carrying out activities on several fronts. The organization, for example, applauds President Truman's Point Four program in which Eric Johnston, president of the MPAA, has

functioned in an advisory capacity. The Federation also is much interested in copyright problems. It is studying the establishment of an International Public Film Registry, the purpose of which is to guarantee the ownership of films on the international plane. It is hoped that through the International Public Film Registry or in some other way the Federation will sponsor arbitration of international film agreements. It is asserted that, on the initiative of individuals, many contracts already provide for arbitration through the Federation.

In connection with the so-called "moral rights of authors" of screenplays some members of the Federation take a position quite opposed to that held by the American film companies. One Federation expert has proposed that at least the film studio should share with the screenwriter the "moral rights of the author" over the resulting product. Some Europeans go as far as to say that the writer should have sole control over the finished film. In accordance with the American practices in this regard, authors of material to the screen generally have no rights—moral or otherwise—over the completed picture.

Can Blackball New Members

No association may join the Federation unless approved unanimously by any member or members of the same nationality already in. For instance, should the Society of Independent Motion Picture Producers wish to join, such an application could be approved or vetoed by the MPAA.

The present members of the Federation are: Asociación de Productores de Películas Argentinas, Argentina; Fachverband der Filmindustrie Oesterreichs, Austria; Chambre Syndicale Belge de la Cinematographie, Belgium; Foreningen af Danske Filmproducenter, Denmark; Chambre de l'Industrie du Cinema en Egypte, Egypt; Finska Filmproducenternas Forbund r.y., Finland; Syndicat General de la Production Cinematographique Francaise, France; Verband Deutscher Filmproduzenten E.V., Germany; British Film Producers Association (B.F.P.A.), Great Britain; Association of Film Producers in Israel, Israel; Associazione Nazionale Industrie Cinematografiche ed Affini (A.N.I.C.A.)—Unione Nazionale Produttori Film, Italy; Asociación de Productores y Distrib. de Películas Mexicanas, Mexico; Nederlandsche Bioscoop-Bond, Holland; Sindicato Nacional del Espectáculo—Subgrupo de Producción, Spain; Foreningen Sveriges Filmproducenter, Sweden; Association de Producteurs Suisses de Films (A.P.F.) Verband Schweizerischer Filmproduzenten, Switzerland; Motion Picture Association of America, United States; União de Gremios dos Espectáculos—Gremio Nacional das Empresas de Cinema, Portugal.

Arbitration, Tax Allied Lead Topics

Arbitration, the Government's 16 mm anti-trust suit against the film industry, and the campaign to eliminate the 20 per cent federal admissions tax, will probably be the three most important topics of discussion at the national Allied States Association convention in the autumn.

The convention is scheduled for November 17-19 inclusive at the Morrison Hotel in Chicago, where the Theatre Equipment Supply Manufacturers Association trade show will be held in conjunction with the exhibitor sessions.

According to Abram F. Myers, Allied's general counsel, the arbitration plan "may be ripe for consideration" by the time the convention starts. An arbitration committee of four will start work Tuesday at drawing up the legal form of the agreements reached at the New York meeting which took place last week.

Mr. Myers also said that inasmuch as the convention would follow the national election, the time would be opportune for bringing to the attention of the new Congress and administration "the strange attitude of the Justice Department toward the motion picture industry." This referred to the 16 mm suit.

The convention advisory committee—composed of Jack Kirsch, chairman, Wilbur Snaper, Allied president, Ben Marcus, Stanley D. Kane and Mr. Myers—was to meet in Chicago this week to continue the planning of the schedule. It was also announced this week that representatives have been appointed by 20 Allied units throughout the country, whose job will be to promote maximum attendance from their respective areas.

Schine Circuit Set For Convention in Albany

ALBAVY: Zone, district and house managers of the Schine circuit of Gloversville will meet in convention at the Teneyck Hotel here August 19-20 with 150 expected to attend. It will be the circuit's first such meeting in 11 years. On the agenda is an overall survey of the picture business and the chain's part in it.

Crosby, Hope and Lamour To Take "Road to Moon"

Bob Hope, Bing Crosby and Dorothy Lamour, of Paramount "Road" fame, will team again for another "Road" epic early in 1953 when they start production on "Road to The Moon," their seventh co-starring comedy. The trio has just completed "Road to Bali" which is scheduled for release later this year. "Road to The Moon" will be produced by Paul Jones from an original screenplay by Bill Morrow and Frank But'er.

Ascap Asks Payment on Extra Music

The Independent Theatre Owners Association last week signed the first contract with the American Society of Composers, Authors and Publishers under a new formula covering the performance of recorded music in motion picture theatres.

Harry Brandt, president of the ITOA, signed for his membership but both he and J. M. Collins, Ascap sales manager, stressed that it was a voluntary agreement which was up to the discretion of individual exhibitors, depending on whether or not they wish to play Ascap music during intermissions and prior to the first show.

Mr. Collins, at a press conference in New York at the Ascap offices, disclosed that the Society had signed contracts with "all but a few" of the Hollywood producers in line with Court rulings which ordered licensing at the source and banned Ascap collections from the theatres.

Mr. Collins and Otto Harbach, Ascap president, confirmed that exhibitors using recorded Ascap music without the new Ascap license from now on will be in a position of possible infringement of rights and that the Society may seek to establish these rights in Court. The new contracts run on a year-to-year basis and cover all music other than that on the film sound-track.

Rates are as follows: For regular theatres of up to 600 seats, \$15 per year; 601 to 1,200 seats, \$24; 1,201 to 1,600 seats, \$36 and over 1,600 seats, \$48. Drive-ins with a capacity of up to 350 cars pay \$36 per year; 351 to 650 cars, \$48 and over 650 cars, \$60.

Mr. Brandt expressed himself as being happy to close what he called the "Ascap interlude" and he praised the quality of the Ascap repertoire which is now available under a single license. Mr. Collins said he was unable to estimate the amount of revenue that might accrue to Ascap under the new license formula.

NPA Issues Permits For Five Drive-ins

WASHINGTON: The National Production Authority approved over the week-end the construction of five drive-in theatres.

They are: Blatt Brothers, Mercer County Theatre Corp., Wayne Township, Pa., \$13,848; Little Flower Drive-in Theatre, Ottawa, Ohio, \$15,000; Albert Rains, Houston, Tex., \$50,000; and Golden Spike Drive-in Theatre Corp., two drive-ins at Omaha, Neb., at a total cost of \$19,000.

NPA also approved construction of an addition to the Star theatre, Limestone, Me., at a cost of \$10,750.

Construction under the "approved" category means that the applicant has the material on hand and doesn't need an NPA allotment.

SPECIAL PRE-RELEASES FOR "SNOWS OF KILIMANJARO"

Ernest Hemingway's "The Snows of Kilimanjaro," produced by Darryl F. Zanuck as his only personal production for 1952, will be made available by 20th Century-Fox for pre-release engagements in a limited number of large cities beginning early in October, Al Lichtman, director of distribution, announced this week.

The film, five years in preparation and production, stars Gregory Peck, Susan Hayward and Ava Gardner and was photographed in color by Technicolor. It also marks the fourth association of Mr. Zanuck, director Henry King and Mr. Peck. Their previous ventures are "David and Bathsheba," "Twelve O'Clock High" and "The Gunfighter."

In his announcement, Mr. Lichtman promised exhibitors "the most extensive, most penetrating advertising, publicity and exploitation campaign" on behalf of the picture, which he called "the finest our company has ever produced." The locale of the picture ranges from Africa to France, Spain and the American middle west.

The United States openings of the film will be paralleled in principal cities of the world with launchings expected in European and South American capitals during the fall.

Rackmil Contract Runs Seven Years

WASHINGTON: Universal Pictures this week reported to the Securities and Exchange Commission here the details of employment contracts between the company and Milton R. Rackmil, newly elected president and president of Decca Records, Inc.; Nate J. Blumberg, former president and now chairman of the board, and David Lipton, national director of advertising and publicity.

Under terms of Mr. Rackmil's seven-year contract, dated July 15, 1952 and running through July 14, 1959, he will receive a weekly salary of \$1,538.50 plus expenses, and will be allowed to continue as an officer of Decca as long as such duties do not take up more than one third of his business time. In the event of his death after 1955, the company will pay his heirs one full year's salary.

The agreement with Mr. Blumberg is a modification of his current contract, running through December, 1960, recognizing his shift from president to chairman of the company. He receives a salary of \$1,500 a week through December 31, 1955, and \$1,000 a week during the following five years, during which he is free to engage in activities apart from Universal. Mr. Lipton's contract, dated May 22, 1952, runs for one year from January 1, 1952 and calls for a weekly salary of \$900.

Screen Writers On Strike Against Television Producers

HOLLYWOOD: The Screen Writers Guild went on strike this week, for the first time in its 16-year history, against the 13 members of the Alliance of Television Film Producers. The strike was called after prolonged negotiations between the Guild and the producers had broken down.

Guild demands included minimum advance payments against a percentage of gross revenue to be paid after the producer has recouped his budgeted negative cost; leasing

rather than an outright sale of material and writers' rights, meaning that all but a writer's TV rights must be acquired separately. The strike so far has had very little effect with the companies declaring they have a good backlog of completed films and scripts.

In New York, meetings between the Film Producers Association and the Screen Actors Guild are under way to discuss filmed TV commercials. The question is whether an agreement worked out between the SAG and TV film producers can be made to apply also to spot commercials.

Warner Theatres Division Holds "Atomic" Meeting

Representatives from 96 Warner Theatres in western Pennsylvania, West Virginia, southwestern New York, and Ohio, met in Pittsburgh Tuesday in an "Atomic Showmanship Drive" atmosphere.

Zone manager M. A. Silver presided, assisted by Jack Hahn and Phil Katz. Among numerous guest speakers were Jerry Pickman, Paramount vice-president in charge of publicity and advertising; Sterling Silliphant, 20th-Fox eastern publicity manager; and Mike Simons, MGM industry relations executive. Harry Kalmi, Ben Wirth, and Harry Goldberg came from the New York home office.

Companies Contribute Displays To Ohio State Fair Exhibit

The industry will have attractive institutional advertising at the Ohio State Fair, Columbia, August 22-29, because of the efforts of the Independent Theatre Owners of Ohio and the cooperation of the motion picture companies. The industry's exhibit, near the area's largest parking area and also near the Armed Forces exhibit, will have a marquee-front, and displays of costumes, sketches, and props, and research material from the products of companies such as Paramount, MGM, 20th-Fox, Columbia, RKO, Walt Disney, Paul Terry, and United Artists.

PARAMOUNT'S

GREATER

CONFIDENCE



Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Color by TECHNICOLOR

Starring

BETTY
HUTTON

CORNEL

CHARLTON

DOROTHY

GLORIA

and JAMES

WILDE

HESTON

LAMOUR

GRAHAME

STEWART

Never such a ticket-selling attraction! From big cities to small towns, it's outgrossing giant figures of "Samson and Delilah" on an average of 230% and often up to 500%.

BOB JANE ROY
HOPE · RUSSELL · ROGERS

and
TRIGGER

SON
OF Paleface

Color by
TECHNICOLOR



Caribbean

Color by TECHNICOLOR

starring

JOHN ARLENE
PAYNE · DAHL
SIR CEDRIC
HARDWICKE



We made it to make more money for you than "Paleface." And its first dates all prove that it will do just that.

300 immediate key dates coming up! Ask your Paramount exchange about its exciting Dollars-For-Showmen Promotion Contest.

AND THE PARADE WILL CONTINUE RIGHT THRU '52 WITH

Confidence in the all-time biggest product from the Paramount Studio—confidence in exhibitors to back it with all their showmanship, keynotes our Forward-March together toward ever increasing boxoffice returns!



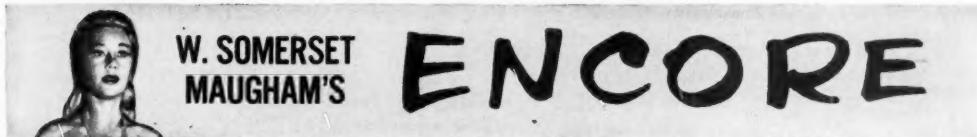
Her terrific legs for long runs are catching every showman's eye. Get your date set up with this glamor gal.



It's jumping the boxoffice jack up to 160% of "Sailor Beware" which was the boys' biggest 'til this came along.



"Spectacular production numbers add up to solid hit" reports Hollywood Reporter on Bing's biggest musical.



"Smash"—"hefty"—"strong" are the words Variety uses to headline the business of this mass-appeal hit.



CHICAGO JOINS HIGH GROSS PARADE; RECORDS PILE UP

Matching the news that even in Chicago—one of the harder hit areas—business is “soaring to new highs for the year,” reports from exhibitors around the country this week were that box-office grosses were reaching new highs in one of the best summers in years.

Spearheading the parade were the New York “main stem” houses, where crowds ignored a wet weekend and recurrent heat to stand in lines for long periods while waiting to see product of a wide variety. “Ivanhoe” at Radio City Music Hall continued its peak business, as it did at the Loew’s Grand in Atlanta, at the State in Houston, as well as in Cleveland and San Francisco, and other cities.

Among the other big-grossing pictures were “Dreamboat” at the Roxy and “Sudden Fear” at Loew’s State also “King Kong” in reprise at the Palace; “Affair in Trinidad” at the Victoria; “High Noon” at the Mayfair; “Carrie” at the Capitol; “Jumping Jacks” at the Paramount; “Robin Hood” at the Criterion; and “The Story of Will Rogers” at the Astor.

Baltimore House Sues

Treble damages totalling \$2,700,000 were asked this week in an anti-trust suit against five major distributors filed by the Hippodrome and Town theatres in Baltimore. According to the complaint, the companies have for many years conspired to curb first-run competition in that city.

Of special interest is the injunction sought to force the distributors to disclose to the complaining theatres in the case, the terms upon which a first run picture is licensed to a competing house, when the bid by the Town or Hippodrome has been rejected. Named as defendants were Loew’s, Warner Bros., Paramount, Universal and United Artists.

The suit charges that from 1943 to 1948 the distributor defendants conspired with each other and affiliated exhibitors in favor of affiliated theatres, and that the effect of the conspiracy was to exclude from first-run competition in Baltimore any of the pictures distributed by the defendants.

The best first-run MGM films, the complaint said, went to the Century and the Valencia theatres, both owned 50 per cent by Loew’s and 50 per cent by United Artists Theatre Circuit. The best Warner films went to the Stanley, a Warner theatre, the complaint charged. For a period of time, half of the best Paramount films went to the Stanley and half of the best Universal films to the Century and Valencia, it was charged.

The complaint said that from 1947 to

In Chicago, the most sensational business is being done by “King Kong,” at the United Artists, but several other theatres are close behind: “Affair In Trinidad” did \$78,000, the best gross since the personal appearance of Martin and Lewis, with the top price jumped to \$1.25 at the Chicago; “The Big Sky” is doing business comparable to “The African Queen” at the Essaness Woods; “High Noon” plus “Captive City” had the best opening day of the past eight bills at the State Lake; and the Oriental had a terrific opening week with “Son of Paleface.”

In New York the Metropolitan Motion Picture Theatres Association said that the box office grosses which reached their “highest peak” last weekend could be laid directly to product, and added that the theory that the hot weather was responsible for the big business could now be thrown out.

Said the MMPTA: “Careful planning of motion picture features to attract varied tastes, produced in the highest quality Hollywood manner, have begun to bear fruit against competition of outdoor entertainment and the other usual attractions available to the public in the summer.”

1951 the Town and the Hippodrome were forced to exhibit inferior films, while “by far the larger number of leading box-office attractions each year were made available to theatres operated by Loew’s and Warner Bros.”

Evergreen Buys Parker Interest in Portland

Mrs. J. J. Parker, president of J. J. Parker Theatres, one of Oregon’s oldest theatre firms, this week announced in Portland the sale of her company’s half interest in the Willamette Amusement Company and the Taylor Street Corporation to her partners in the two companies, the Evergreen Theatre. The price was reported to be in the neighborhood of \$500,000. The two parent companies have operated Portland’s Mayfair theatre for the last 11 years under the personal direction of Mrs. Parker. Frank L. Newman, president of Evergreen, announced that the Mayfair will be operated on “an improved policy of major first run motion pictures and stage shows.”

Monogram-Allied Artists Release 3 in September

Monogram-Allied Artists last week scheduled three pictures for September release. Morey Goldstein, vice-president and general sales manager, announced. The films and their release dates are: Walter Wanger’s “Battle Zone,” starring John Hodiak, September 28; “Fargo,” starring Wild Bill Elliott, September 7, and “Feudin’ Fools,” starring the Bowery Boys, September 21.

Myers Asks Caution on Arbitration

Definite progress has been made toward achieving an arbitration system for the film industry, but extent of this progress was a matter of conjecture, this week, in the wake of the exhibitor-distributor meeting in New York last week.

While it was generally acknowledged that the “agreement in principle” statement which followed the meeting indicated that the arbitration picture was perhaps clearer than ever before, a note of objection came from Abram F. Myers, Allied States Association’s general counsel, who was one of the participants in the discussions. Said Mr. Myers:

“ . . . I repudiate the stories . . . to the effect that agreements were reached at the arbitration conference. Before the meeting adjourned . . . it was agreed that there should be no such announcement. Mr. Hetzel (Ralph Hetzel representing the Motion Picture Association of America) was told to strike the word ‘agreements’ from his proposed release. The agreed statement was to the effect that a drafting committee had been named to reduce to writing the matters discussed for consideration by the full committee which would reassemble at a later date.

“There can be no agreements except as the governing bodies of the organizations represented at the conference may approve the final draft of an arbitration plan. In the early stages of the conference, highly optimistic statements were issued by those who assumed charge of publicity and thereafter the meeting twice blew up. We have tried to prevent a repetition of that by having the releases conform to the facts but the unauthorized stories continue to dominate the news. My personal concern is that I do not want Allied members to think their representatives have committed them to anything without the approving action of the board of directors.”

However, despite Mr. Myers objection to the word “agreements,” it has been pretty much ascertained that the Contingence Committee of Ten was in accord on certain aspects of the controversial competitive bidding issue; and a committee of four (two each from exhibition and distribution) will start drafting the conclusions of the discussions into legal terminology beginning Tuesday August 19.

GPE Reports \$11,436,566

General Precision Equipment Corporation and subsidiaries report that for the three months ended June 30, its consolidated net was \$11,436,566. Last year’s net sales for the similar period were \$7,654,493. Net income for this year’s second quarter was \$325,452, compared with \$183,035 last year. After provisions for preferred stock dividends, 1952 earnings are 48 cents per common share.

FLASH! - Texas pre-release engagements sensational
...topping 'Tomahawk' in most situations!

UNTAMED FRONTIER



Excitingly filmed in outdoor COLOR BY TECHNICOLOR

Starring

JOSEPH COTTEN



as KIRK DENBOW

Half of Texas in
his grasp...its most
dangerous woman
in his arms!

SHELLEY WINTERS



as JANE STEVENS

She married one
Denbow to save his
life...loved another
to save her own!

SCOTT BRADY



as GLENN DENBOW

Took anything
that got in his way...
with a bullet or
a kiss!

and introducing

SUZAN BALL



as "LOTTIE"
Easy to meet...
hard to forget...
men-trouble
all the way!

Universal
International



DIRECTED BY HUGO FREQUENZE • SCREENPLAY BY GERALD DRAYSON ADAMS AND JOHN AND GWENN BAGNI • PRODUCED BY LEONARD GOLDSTEIN • A Universal-International Picture

NEED NOT FEAR VIDEO: DAVIS

British Executive Sees New Competition But Holds Theatres Offer More

By PETER BURNUP

LONDON: John Davis, managing-director of the Rank Organization, proclaimed again last week his faith that motion-pictures need have no fear of television.

Occasion was the presentation—in the Park Lane's Dorchester Hotel Ball Room festooned and garlanded for the occasion like a Fair Show-Ground—of awards to the winners in the Spring Showmanship Contest among managers of Mr. Rank's Gaumont British and Odeon Circuits.

Mr. Davis told his manager-audience that he appreciated the times are not easy for show business and that today motion-pictures are faced with a powerful new competitor.

"We Have More to Offer"

"We see week by week," he said, "the great strides which television is making in the entertainment field and it is up to us, each one of us, to play our part in convincing the public that we in the film industry have something more to offer the public than television has."

"I personally have no doubt that we have much more to offer."

Mr. Davis declared that the industry has fine motion pictures produced with all the artistic talent of the world striving to reach perfection in entertainment. The film tells its stories against the background of the world scene, he said.

"Our audiences aren't huddled around a trumpery little screen," Mr. Davis cried. "We show our programmes in good conditions where the whole audience has perfect vision and perfect comfort." "We don't have to ask our competitors for old and otherwise obsolete films to fill out our screen-time" was another of his scornful comments.

Sees Period of Transition

The Rank managing-director warned that the present is a period of transition filled with as many difficulties and problems as when sound came to the screen. But that, he said, only made clearer the fact and necessity that showmanship is the essence of show-business.

"When things settle down and if we keep our heads you will find that in a modern community there will be a place, an important place, for films shown in first-class, well-run, up-to-date, theatres *and* for television," was his confident prophecy.

Mr. Davis charged his audience with another mission when they left for their theatres. "British films are important to our business," he declared. "Don't think from

this I'm saying that American films are not important. They are. But I am stressing that British films are just as important."

He claimed that the production side of the industry—in particular his own organization—had done much to put its house in order and make films of entertainment value at economic cost. But in spite of their own efforts producers cannot recover their costs without financial support such as derives from the Eady Fund, Mr. Davis said.

Seek Voluntary Basis

Producers may have to shut up shop without a continuance of Eady, he said. The Government is in favor of a continuance of the scheme but they wish it to be arranged on a voluntary basis by the industry itself, Mr. Davis added. "The more an industry operates on its own without Government intervention, whatever its color may be," he declared, "the better for that industry."

Mr. Davis referred to the views expressed by many independent exhibitors against an indefinite extension of Eady. He told his circuit-men that they must get back to their home-towns and like missionaries convince their independent competitors of the necessity for bigger and better British films.

"British films," he said, "give exhibitors an additional source of supply of product of entertainment value and in turn gives them that measure of freedom to negotiate which they need. In that way, the Eady Fund has not only saved producers. It has helped exhibitors too."

Morris Loewenstein Heads TOA Nominating Committee

The chairman of the 1952 nominating committee for Theatre Owners of America is Morris Loewenstein of Oklahoma City, it was announced this week by Mitchell Wolfson, TOA president. Mr. Loewenstein heads a committee which includes R. B. Wilby, Elmer Rhoden, Al Pickus, Sam Kirby, M. A. Lightman, Sr., Henry Reeve, Mack Jackson, George Kerasotes and Tom Ribble. The committee will present its slate of new officers at the 1952 convention and trade show scheduled September 14-18 at the Shoreham Hotel in Washington. The annual election of officers will be held at that time. It was also announced this week by Howard L. Bryant, TOA service coordinator in charge of booth sales, that 15 additional equipment manufacturers and concessions companies have contracted to exhibit their product at the convention.

Republic Declares Dividend

Republic Pictures last week declared a dividend of 25 cents a share on the preferred stock payable October 1, 1952 to stockholders of record September 12, 1952.

LIFE STORY OF MOSES IS NEXT FOR DeMILLE

Cecil B. DeMille, whose current Paramount production, "The Greatest Show on Earth," is breaking attendance records all over the country, has scheduled as his next producer-director effort a motion picture version of the life of Moses entitled "The Ten Commandments." Mr. DeMille said Moses would be depicted as "a handsome and fiery warrior prince" and described the story as "a powerful drama of one of the world's great spiritual leaders." The production, to be made in color by Technicolor and filmed on a lavish scale, will get underway late in 1953. "The Ten Commandments" was first filmed by Mr. DeMille in 1923 as a silent film classic.

Dues Roll in For COMPO

There was plenty of action on the Council of Motion Picture Organizations anti-tax front this week as the special dues collection drive brought results from all areas of the country, and tax committees in these same "grass roots" territories went all-out to campaign for the elimination of the 20 per cent Federal levy.

The collection campaign which started Monday is being carried out by distribution company personnel until August 18, up to which time it is hoped that all theatres in the country will have been canvassed for their per-seat dues (per-car, in the case of drive-ins), and distributors will match the exhibitor remittances on a dollar-for-dollar basis. The COMPO anti-tax campaign will be financed from the organization's general fund.

In Chicago, meanwhile, it was decided by Illinois Allied to leave up to the individual theatre owners the decision as to whether the savings should be passed on to the public, if and when the tax is repealed. This coincides with the official view of the COMPO Tax Committee headed by Col. H. A. Cole and Pat McGee, the co-chairmen.

Other local action against the tax was taken at Hartford, Kansas City, New Haven, Cleveland and other points. The Cleveland meeting heard a talk by Truman Rembusch, Mr. Rembusch, Al Lichtman and Sam Pinarski who are the administrative heads of COMPO—that featured an appeal for 5,000 theatre hardship cases whose survival is dependent on the removal of the tax.

Decca Half Year Net

Consolidated net earnings of Decca Records, Inc., for the six months ended June 30, 1952, amounted to \$270,923 after provision of \$279,174 for income tax. These earnings are equal to 35 cents per share on the 776,650 shares of capital stock outstanding on June 30, 1952, and compare with net earnings of \$362,204, or 47 cents per capital share, for the corresponding period of 1951.



Ready to "KICK-OFF"
the FOOTBALL SEASON!

NOW... HE'S A FOOTBALL HERO !

As he Outsmarts the Professors...

BONZO and cuts up with
the Campus Cuties!

GOES TO COLLEGE



The hilarious
NEW Adventures
of that lovable clown-of-clowns!

Starring

MAUREEN O'SULLIVAN · EDMUND GWENN · CHARLES DRAKE

GIGI PERREAU · GENE LOCKHART

and **BONZO**



DIRECTED BY FREDERICK DE CORDOVA · SCREENPLAY BY LEO LIEBERMAN AND JACK HENLEY · PRODUCED BY TED RICHMOND · A Universal-International Picture

U-I...The Best Friend your Box-Office ever had!

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE basic issue in the strike of the Screen Writers Guild against the Alliance of Television Film Producers is not a dollars-and-cents matter in the common meaning of the phrase. The quarrel concerns the manner, rather than the amount, of payment of employee by employer. Although the strike is against television film producers, and might seem to have no relevance to the Hollywood which serves the theatres, the outcome can relate to the larger industry, ultimately, in the same way that prevailing contracts in the theatrical-film industry relate to contracts now being made in the new field.

In brief, the SWG seeks from the ATFP a contract requiring the employer to pay a writer "a minimum advance payment against a percentage of the gross" and providing that this shall apply to "exclusive TV rights only, and these on a seven-year basis; all other rights remain the property of the author." Declining this, the ATFP is disposed to give the writers a contract stipulating a re-payment formula similar in outline to those already set up for actors and directors.

Neither variety of contract exists between any of the talent guilds or labor unions and any of the organizations of producers of films for theatres, although guilds and unions have sought these varieties and variations thereof on many occasions. If the SWG is as successful as the SAG and SDG were in getting what they asked of the video industry, all three can be expected to demand terms as snugly fitted to their formulae when, a couple of years from now, bargaining time in the theatrical field comes around again.

MONDAY night's announcement by Screen Producers Guild president Sol C. Siegel that the organization's second annual Milestone Award for historic contribution to the American Motion Picture is to go to Louis B. Mayer, impressed the production community at large as a bit of all-right. President Siegel pointed out that Mr. Mayer "more than any other person has been responsible for the establishment of the creative producer system as it exists today." That is, of course, the phase of the Mayer contribution to the American Motion Picture which a president of the SPG may refer to most appropriately, but there are as many more phases rating honorary awards as there are organizations to make them.

In a quarter-century of out-spending, out-

venting and out-earning his contemporaries, the man to be honored by the SPG at banquet on the night of October 22 raised talents salaries of all kinds to heights just barely inside the boundaries of belief, and then came up with pictures that earned enough money to pay them and yield a proportionately ample profit. (Getting down from those heights is giving the industry housemaid's knee, but that's another story.)

Every guild and union in this branch of the business is a beneficiary of his having been so long its most spectacular and successful spender. It might be stretching matters a little to cite him with due cere- Tracy, Alan Hale, Jr., Ralph Brook and pay, but it would be inside the facts.



THREE pictures were started during the week, and nine others were completed, bringing the shooting level to 30.

Outstanding among the new undertakings, historically as well as by magnitude, is "The Jazz Singer," with Danny Thomas, Peggy Lee, Jim Backus, Alex Gary, Eduard Franz and others. Louis F. Edelman is producing, and Michael Curtiz directing. This version goes in Technicolor.

Rockingham Productions, independent, began shooting "Mr. Walkie-Talkie," which Lippert Pictures will release. Hal Roach, Jr., is the producer, Fred Guiol the director, and the cast includes Joe Sawyer, William Tracy, Allan Hale, Jr., Ralph Brook and Margie Deane.

Alexander Paal Films, independent, began filming "The Foursided Triangle" in London. Paal is producing, and Terrence Fisher is directing a cast that includes Barbara Payton, James Hayter, Percy Marmont, Stephen Murray, John Van Eyssen, John Stuart and Kynaston Reeves.

Bregstein Names 7 Films For 1952-1953 Release

Herbert Bregstein, West Coast film distributor, this week announced the names of the first seven films he will release nationally during 1952-1953. Mr. Bregstein recently joined forces with Peter Horner to organize Union Film Distributors, which will supervise release of the films in New York. The films are "Secret Flight," starring Ralph Richardson; "Affairs of a Model," a Swedish film; "Seven Ravens," a feature length all-puppet film; "The Villain Still Pursued Her," starring Anita Louise and Hugh Herbert; "Amazon Quest," starring Tom Neal; "Pimpernel Smith," starring the late Leslie Howard, and "One of Our Aircraft Is Missing."

THIS WEEK IN PRODUCTION:

STARTED

INDEPENDENT

Foursided Triangle
(Alexander Paal
Films—London)
Mr. Walkie-Talkie

COMPLETED

COLUMBIA

Salome—The Dance
of the Seven Veils
(Beckworth Prod.,
Technicolor)

INDEPENDENT

Man Trap (Alexander Paal Films)
I'll Get You (formerly The Black
Pawns—Eros Films,
Ltd.—Lippert release)

MGM

Jeopardy

SHOOTING

INDEPENDENT

The Sword and the
Rose (Walt Disney
British Prods.—
England—Tech.)

The Monster From
Beneath the Sea
(Mutual Prods.)

Battles of Chieft Pontiac (Jack Broder
Prods.)

Return to Paradise
(Aspen Pic.—U.A.
release—Techni-
color)

Street of Shadows
(Nassour Pictures—
London—United
Artists release)

Moulin Rouge
(Moulin Prods. &
Romulus Films—
United Artists re-
lease)

MGM

Battle Circus
Vaquero (Ansco
color)

My Mother and Mr.
McChesney (Techni-
color)

Never Let Me Go
Sombriero (Techni-
color)

PARAMOUNT

Brazen (Pine &

(Rockingham
Prods.—Lippert re-
lease)
WARNER BROS.
The Jazz Singer
(Technicolor)

Steak for Connie
The Girl Who Had
Everything (Tech-
nicolor)

MONOGRAM
Stranglehold

REPUBLIC
Fair Wind to Java
(Trucolor)

20TH CENTURY-FOX
Powder River
(Technicolor)

Thomas Prod.—
Technicolor
Roman Holiday

REPUBLIC
Untitled Musical
(TruColor)

RKO RADIO

Never Wave at a
Wac (Independent
Artists)
Break-Up

20TH CENTURY-FOX
My Cousin Rachel
Taxi (New York)
60 Saddles for Gobi

UNIVERSAL-INT'L
Columan South
(Technicolor)
Abbott & Costello Go
to Mars
Lone Hand
Desert Legion
(Technicolor)

WARNER BROS.

His Majesty
O'Keefe (Techni-
color)
Back to Broadway
(WarnerColor)
The Master of Bal-
lantrae (Techni-
color)

Stop, You're Killing
Me (WarnerColor)

Gets Austrian Ski Short

George Kraska, foreign film importer and exhibitor, announced this week in Boston that he had secured the American distribution rights to "Miracle on Skis," a 16-minute skiing short made in the Austrian Alps. The picture will be handled nationally by Mr. Kraska through Regal Pictures Corporation of Boston.

Back of every man of action

...there's a woman made for love!



Where he goes...there goes her heart!
Flying with him...fighting with him...
and loving him every inch of the way!
For this is the real thing...IT'S THE MOST
EXCITING ACTION PICTURE EVER MADE!



HOWARD HUGHES

presents

ONE MINUTE TO ZERO

starring

ROBERT MITCHUM
ANN BLYTH

AN
EDMUND GRAINGER
PRODUCTION



with **WILLIAM TALMAN • CHARLES McGRAW • MARGARET SHERIDAN** • Directed by **TAY GARNETT** • Written by **MILTON KRIMS & WILLIAM WISTER HAINES** • Produced by **EDMUND GRAINGER**

**-AND SHOWMANSHIP
NATIONAL ADS!** Five different styles of full page ads—one full page in *Life*, *Look*, *S. E. P.*, *Collier's*, *Time*, *Newsweek*; *Ebony*, *Am. Legion Magazine*, *V.F.W. Magazine*—This Week Sunday supplement in 31 cities and American Weekly supplement in 22 cities FOR A SMASHING TOTAL OF 42,387,769 CIRCULATION!

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD *

(alphabetically by title)

<u>Title</u>	<u>Distributor</u>
Affair in Trinidad (4 Pages)	Columbia
Big Jim McLain (3 Pages)	Warner
The Big Sky (2 Pages)	RKO
Blackhawk	Columbia
The Brigand (2 Pages)	Columbia
California Conquest	Columbia
Captain Pirate (2 Pages)	Columbia
Caribbean (2 Pages)	Paramount
Carrie (2 Pages)	Paramount
The Devil Makes Three	MGM
Don't Bother to Knock (3 Pages)	20th-Fox
Football Thrills	MGM
Francis Goes to West Point (2 Pages)	Universal
High Noon	UA
Island of Desire	UA
Ivanhoe (12 Pages)	MGM
Just for You (2 Pages)	Paramount
Les Miserables (2 Pages)	20th-Fox
Lovely to Look At (2 Pages)	MGM
Lure of the Wilderness (2 Pages)	20th-Fox
Lydia Bailey (2 Pages)	20th-Fox
The Miracle of Our Lady of Fatima (4 Pages)	Warner
My Man and I	MGM
One Minute to Zero	RKO
Pat and Mike (3 Pages)	MGM
The Quiet Man (2 Pages)	Republic
Robin Hood (3 Pages)	RKO
She's Working Her Way Through College (8 Pages)	Warner
Skirts Ahoy!	MGM
Son of Paleface	Paramount
The Story of Will Rogers (8 Pages)	Warner
Strange World	UA
Sudden Fear (2 Pages)	RKO
Washington Story (3 Pages)	MGM
Way of a Gaucho	20th-Fox
We're Not Married	20th-Fox
What Price Glory (2 Pages)	20th-Fox
Where's Charley? (6 Pages)	Warner
Woman of the North Country (2 Pages)	Republic
The World in His Arms (5 Pages)	Universal

 **The Vital Spark** that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or *lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is the *vital spark* for the power that produces greatest results!

Walsh to Head IATSE Sixth Time

MINNEAPOLIS: Members of the International Alliance of Theatrical Stage Employees, meeting here last week in their 41st biennial convention, unanimously reelected Richard F. Walsh to his sixth term as international president.

At the conclusion of the week-long meeting, the delegates also reelected William P. Raoul as general secretary-treasurer and Harland Holmden, Roger M. Kennedy, Carl G. Cooper, Harry J. Abbott, O. M. Jacobson and Louise Wright as vice-presidents. Reelected with some opposition were vice-presidents James J. Brennan and Felix D. Snow. Hugh J. Sedgwick, secretary-treasurer of the Ontario, Canada Provisional Federation of Labor, also was elected a vice-president, filling a vacancy created by the death of William P. Covert.

To Fight 16mm Suit

Resolutions passed by the 1,200 delegates included one direction to the general office of the IATSE to "take such action as may be necessary" to aid the industry's fight against the Justice Department's anti-trust suit in connection with the sale of 16 millimeter films to television. The statement noted "the direct and vital stakes" which the IATSE has in "preserving, maintaining and expanding the motion picture industry."

The IATSE also formally protested the increasing practice of some U. S. producers to make films abroad to take advantage of cheap production and labor costs. The convention instructed the IA to solicit the support of all labor organizations in America and all other Americans in protesting this practice.

Attack Control Operation

Another resolution took Congress to task for the failure to hold the line on prices while at the same time restraining wage increases. The convention then went on record as favoring decontrol of wages in all industries where there are no price controls in effect. Delegates also approved IATSE's taking part in the industry campaign to obtain repeal of the 20 per cent Federal Amusement tax and, in another motion, directed the president to take whatever steps necessary to prevent the illegal use of the IA emblem.

No action was taken on proposals that the IATSE aid in the drive to win patronage for theatres. Mr. Walsh expressed the informal opinion to the convention that while the union was willing to do its share, he felt that good films, good equipment and good theatres, would have to provide the basic solution.

Highlights at the meeting were speeches earlier in the week by Eric Johnston, president of the Motion Picture Association of America; Colonel H. A. Cole, exhibitor leader of Dallas, and Charles W. Perrine, vice-president of Minnesota Amusement Co.

People in The News

MR. AND MRS. SAMUEL GOLDWYN sailed from New York last week aboard the *S.S. Conte Biancamano* for a month's vacation in Europe. They will return about September 8 and will stop over briefly in New York before returning to the West Coast.

ARTHUR B. KRIM, president of United Artists, left by plane last week to make a survey of branch operations and independent production in Rome, Paris and London. In Paris he will confer with ANATOLE LITVAK on production plans for the forthcoming "Via Flaminia."

Y. FRANK FREEMAN, vice-president and studio head of Paramount Pictures, arrived in New York last weekend for conferences on upcoming product with BARNEY BALABAN, president, and other home office executives. Y. FRANK FREEMAN, JR., associate producer of GEORGE PAL's forthcoming production, "Houdini," is in New York for conferences with DUNNINGER, world-famed mentalist, who has been signed as technical director on the film.

JAMES S. ABORSE, Warner Brothers branch manager in Cincinnati, has been promoted to the post of central district manager with headquarters in Cincinnati, succeed-

ing F. D. "DINTY" MOORE, who has resigned. ROBERT H. DUNBAR, Jacksonville branch manager, will take over the Cincinnati branch management. RALPH IANNUZZI, branch manager in Atlanta, has been promoted to branch manager in Boston, replacing GEORGE W. HORAN, who is on indefinite leave of absence due to illness. CHARLES T. JORDAN, JR., Atlanta salesman, has been promoted to Jacksonville branch manager.

ROBERT J. KINGSLY, formerly chief of production for the Associated Press' "Spot-news" television newsreel, has been appointed production supervisor for PSI-TV, Inc., producers and distributors of television film programming, it was announced in New York this week by PAUL WHITE, president.

ARTHUR W. ANDERSON, recently named midwest division manager for Warner Brothers, was honored by the board of directors of the Variety Club of Illinois at a luncheon August 12 in the Covenant Club of Chicago.

MARVIN JACOBS, eldest of the famed JACOBS BROTHERS of Buffalo, operators of Sport-service, Inc., will retire September 1.

TV, Inc., producers and distributors of television film programming. The first three films will be released for telecasting September 15.

At the same time, Andrew Jaeger, vice-president, reported the sale of a package of 68 feature pictures to seven new TV markets by PSI-TV. Mr. Jaeger, who has left for a tour of the midwest where he will contact TV stations, gave three reasons for increased station and sponsor interest in films. They are the recent 16mm anti-trust suit, expansion of cable facilities and the growing use of spot announcements during feature film showings.

Dan Duryea plays the lead in the "China Smith" series which used 104 sets and a cast of 214, according to Mr. Reiner.

Walter T. Freeman Dies

Walter T. Freeman, 54, died August 8, at Boston City Hospital, where he was rushed after collapsing with heart trouble on the stage of the RKO Boston Theatre, where he was stage manager.

Leo Weber

Leo Weber, 47, staff organist at the Radio City Music Hall in New York, died August 5 in Stroudsburg, Pa. A graduate of the Felton School of Music, Mr. Weber also was on the staffs of the National Broadcasting Company and Columbia Broadcasting System.

Pin Ohio Defense on Free Press

TOLEDO: Ohio State censorship of motion picture newsreels was labeled a "clear" violation of the constitutions of the state of Ohio and of the United States by attorneys for Martin G. Smith, Toledo exhibitor, in a brief filed in the Municipal Court here last week.

Mr. Smith, owner of the Westwood theatre, on July 17 deliberately showed a newsreel that had not been submitted to the Ohio censors for approval and was arrested the following day. The case, designed to prove such Ohio censorship unconstitutional, was arranged through the cooperation of the Independent Theatre Owners of Ohio and the Motion Picture Association of America.

The defense, in hearings last Friday during which a plea of not guilty was entered, declared that such censorship violates the constitutional guarantees of free speech and free press for two principal reasons:

1. The requirement of advance exhibition to and license by the Ohio Department of Education constitutes an "unjustifiable prior restraint on a disseminator of news."

2. The tax imposed by Ohio on motion pictures, including newsreels, is an "unlawful form of interference with free speech and press, and is unduly discriminatory."

The brief also charged that the Ohio censorship rules are "so vague and indefinite and leave so much to the judgment and discretion of the particular censors, that they cannot be upheld."

It claimed that the U. S. Supreme Court had upset the Ohio law in the "Miracle" and "Pinky" cases and asked the Ohio court to declare that the censorship of newsreels is specifically unconstitutional.

In another tack, the brief declared that the Robinson-Maxim bout was seen via theatre TV at the Albee theatre in Cincinnati without prior censorship or being subjected to taxation. "If the same prize-fight had been recorded on film and shown the same day or the next day in the same theatre, then the Division of Film Censorship would have insisted on licensing and collection of fees," the brief stated.

At the conclusion of the testimony, the attorney-general of Ohio was given two weeks within which to file a brief defending the State's censorship laws, after which the defense will be given a week in which to reply.

Add Vaudeville in Cleveland

The 1,300-seat Garden theatre in Cleveland has introduced vaudeville one night a week as a mid-week business booster. The initial program consisted of three acts with Kousin Kay as master-of-ceremonies.

IN NEWSREELS

MOVIETONE NEWS, No. 65—Eisenhower, King Farouk in exile, Russell signs Stevenson. Drought in Southland, Miss. Texas. Olympics end.

MOVIETONE NEWS, No. 66—Eisenhower meets Red Indians. Adlai Stevenson at fair. Street cave-in in Philadelphia. Rhee wins in Korean voting. Grunsky presents credentials in London. Trotting race. Soap box derby. Boat racing. Water skiing.

NEWS OF THE DAY, No. 299—How Farouk ascended throne. Action in Korea. Record jet flight. Eisenhower and Stevenson activities. Olympics end.

NEWS OF THE DAY, No. 300—Rhee wins election. Korea sea of mud. Eisenhower and Stevenson. Rush from Red zone. Waiters' race. Speed boat racing. Soap box derby.

PARAMOUNT NEWS, No. 162—Presidential candidates in action. Jolson award goes to Bob Hope. Pacific defense alliance. Battle in Korea. Olympic wind-up.

PARAMOUNT NEWS, No. 163—Election in Korea. Books of Freedom. Eisenhower and Stevenson. Boat racing. Baseball. Soap box derby. Diaper

TELENEWS DIGEST, No. 32B—Red rally in Berlin. Rain maker beats drought. Margaret Truman in Switzerland. Interview with Adlai Stevenson's sister. Films of Farouk's ouster.

TELENEWS DIGEST, No. 33A—New Democratic chairman. Eisenhower with Indians. New Suntafashions. Exclusive films of "wetback" labor problem. Indoors in Rome. Danish royalty in Greenland. Miss America race.

UNIVERSAL NEWS, No. 585—Korea fighting. Truman votes in Missouri. Miss Universe. Alpine troops. Ann Blyth. Olympics windup.

UNIVERSAL NEWS, No. 586—Soap box derby. Korea voting. Rainy season in Korea. Flying sonciers. Weight reducing. French chapeaus. Motor boat racing.

WARNER PATHÉ NEWS, No. 184—Eisenhower outgoing campaign. Fighting in Korea. Truman in the spotlight. Changing of guard at war crimes prison. Tokyo rag pickers' town. Olympics end.

WARNER PATHÉ NEWS, No. 185—War in the rain in Korea. Rhee wins election. Hiroshima remembers A-bomb. Truman signs books for German University. Margaret Truman in Germany. Red Rally flags in Germany. Windsor ill. Boat racing. Diaper derby. Soap box derby.

Merian C. Cooper Joins Cinerama on Loan Basis

HOLLYWOOD: Lowell Thomas, chairman of the board of Cinerama Productions Corporation, announced this week that a loan arrangement has been effected with Argosy Pictures Corporation under which Merian C. Cooper, president of Argosy, will be loaned to Cinerama Productions as general manager in charge of all production.

The non-exclusive loan-out will begin following completion of Argosy's next production for Republic Pictures, "The Sun Shines Bright," which director John Ford, Mr. Cooper's partner in Argosy, will put before the cameras next week.

Cinerama Production's first picture, "This Is Cinerama," will be shown in New York late this September. Current plans call for the production of about two pictures a year, Mr. Thomas said. He also explained that Cinerama Productions is an entirely separate producing company from Cinerama Incorporated, an organization headed by Hazard E. Reeves which controls and supplies the technical guidance and materials to produce films in the new medium.

Mr. Cooper's latest Argosy production is "The Quiet Man," which he co-produced with Mr. Ford.

Hellman in Pennsylvania

Neil Hellman, drive-in operator of upper New York State, has obtained a plot of land for a drive-in theatre, between Langhorne and Morrisville, Pa., on U. S. Route One. The land is near the new Levitt Town home development. The theatre will probably hold 800 cars and cost \$150,000.

VFW Lauds Record of Industry

LOS ANGELES: The motion picture industry's fight against Communism was praised here last week in a resolution passed by the 53rd national encampment of the Veterans of Foreign Wars here.

The resolution called attention to the industry's cooperation with Congressional investigating committees and said that it had "by its own acts placed itself in the forefront of the fight against Communism in the United States." The VFW further pointed out that Hollywood "has taken extraordinary financial and legal risks in eliminating Communists from the industry and at great cost has eliminated identified subversives from the ranks of its employees."

Citing the "considerable number of anti-Communist films" produced by the industry, the resolution concluded:

"Therefore be it resolved that the 53rd national encampment of the VFW commend the motion picture industry for its example in fighting Communism and pledge full support of the VFW to the industry's continuing battle against subversive persons and activities and that the VFW strongly reaffirms its intentions to utilize every weapon of public protest and action to root Communists from other branches of the entertainment industry and all other areas of American life which have been infiltrated by Communism."

ACLU Sponsors Private Screenings of "Miracle"

The American Civil Liberties Union is sponsoring two private screenings of the controversial film, "The Miracle," August 15 and 18 at Chicago's First Unitarian Church in Hyde Park. The action follows the banning of the film by the Chicago Police Censor Board. Edward H. Meyering, executive director of the Union in Illinois, announced that admission to the two screenings are by invitation and reservation only, with civic leaders, clergymen, physicians and Union members being invited.

Screen Producers Guild Will Honor Louis B. Mayer

Louis B. Mayer, former vice-president in charge of production at MGM, on October 22, at the Screen Producers Guild annual dinner in the Statler Hotel, Los Angeles, will receive the annual "Milestone Award" for his "historic contribution to the American motion picture." The Award was established last year, and is given to persons whose achievements may be properly called milestones in the industry's history. Sol C. Siegel, Guild president, said last week Mr. Mayer more than any other industry leader is responsible for the creative producer system.

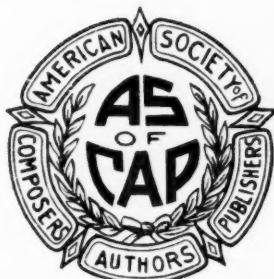
Mr. Exhibitor:

IF YOU are performing copyrighted music in your theatre by means of recordings, you will want to obtain the license necessary for your protection. ASCAP music on the films exhibited in theatres is cleared through the motion picture producer or distributor. This, of course, does not give you the right to perform ASCAP music by any other means.

An ASCAP license gives you the right to perform the finest music available for the entertainment of your patrons—the works of over 2,500 composers and authors and 350 publishing firms—in a single package.

ASCAP is making its license for non-film uses available to the theatre industry, both for four-wall theatres and drive-ins, at a very low fee.

An ASCAP representative will visit you in the near future to give you complete information concerning an ASCAP license and the rate for your theatre.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

The National Spotlight

ATLANTA

H. A. 'Bert' Albright, appointed as manager of the Hilans theatre, in Avon Park, Fla., . . . The new Rockdale drive-in, at Dublin, Ga., has opened. . . . The new Twinkle-Star drive-in, Jacksonville, Fla., will be ready for opening about August 15. . . . Mr. and Mrs. J. L. Rawlerson, owner of several theatres in Florida, are the new owners of the drive-in at Clearwater, Fla. . . . D. Boone, manager of the Gables theatre, Coral Gables, Fla., for many years has resigned. . . . Booking and visiting were: R. M. Kennedy, theatres in Alabama; Paul Englar, theatre owner in Birmingham, Ala.; D. L. Buzbee, Ritz, Dadeville, Ala.; C. S. Pitman, Pitman, Gadsden, Ala.; L. J. Duncan and Sidney Lard, West Point Amusement Co., West Point, Ga.; Ernest Ingram, Lineville and Ashland, Ala., theatres; Mr. and Mrs. Shinger, Buena Vista, Buena Vista, Ga.; J. S. Tankersley, Ellijay, Ellijay, Ga.; Wendal Welch, Dallas, Dallas, Ga.; and E. P. Maddox, Hampton, Hampton, Ga. . . . Gerald Chadwell is the new owner of the Avondale theatre, Birmingham, Ala.

BOSTON

Al Sverdlo of Screen Guild has taken over the New England franchise for all Lippert releases and will distribute them as of August 23. . . . Ersley Blanchard, manager of Interstate's Conston theatre, Newport, N. H., was married to Miss Eve Connolly. . . . Harry Fisher, manager of the Fairlawn, Pawtucket, R. I., will reopen the theatre on Sunday, August 31. . . . Jack Champlin, owner of the Playhouse, Randolph, Vt., was in a serious auto accident and is now in a plaster cast with a broken back. . . . A testimonial dinner was tendered to Jim O'Loughlin, who has resigned as manager of the Port theatre, Newburyport, to accept an appointment as probation officer for the juvenile court of Essex County. The dinner was hosted by Judges of Essex County, probation officers and clerks of courts. It was attended by Joe Liss, district manager of Warner's Massachusetts theatres who made a presentation to Mr. O'Loughlin. . . . Sympathy to Philip Smith, Smith Management Company in the death of his father, Adolph Smith, 78, in New York.

BUFFALO

The Teek, the moviehouse house for Shea's Buffalo, has adopted a new policy—opening Monday through Friday at 5:30 and offering shows all day on Saturday and Sunday only. . . . When Lester Pollock presented "Walk East on Beacon" recently at Loew's in Rochester, he used more than 30 TV spots to test the box office pulling power of the medium. . . . Myron J. Kallet of Oneida, president of Kallet Theatres, Inc., a circuit of more than 40 theatres in the state and head of the Copper City Broadcasting corporation, owner of WKTV in Utica, heads a

group investigating the possibility of competing for one of the additional TV channels assigned to Buffalo. John McMahon, Paramount salesman is passing around the cigars in celebration of the birth of William Michael McMahon. . . . Joe Lehworth, 20th Century-Fox exploitation representative was in town conferring with Shea, Paramount and Century publicity heads. . . . The office employees of the Paramount branch held their annual picnic near Dunkirk, N. Y. . . . Buffalo radio station WKBW has applied to the FCC for permission to build and operate a TV station on Channel 7, the channel for which the *Courier-Express* applied three weeks ago.

CHICAGO

John Smelker has joined the managerial staff of Manta and Rose. . . . The H. & E. Balaban E. A. R. theatre, Chicago, closed August 3. . . . John Balaban spent a few hours at his desk after being absent for several weeks. . . . Variety Club of Illinois scheduled a "welcome" banquet at the Covenant Club for Art Anderson, new midwest division manager for Warner Bros. . . . The premiere of "Somebody Loves Me," will be held at the Chicago Theatre September 3. . . . John Semadallas, of the Ramova theatre, has returned from trip to Greece. . . . Al Weinberg, with Warner Bros. Theatres here since the early thirties, is resigning and plans to go into business for himself. . . . "How Science Serves You," Chesterfield short subject being distributed by National Screen, has been booked into the entire B. & K. circuit. . . . Exhibitor contributions in this area for COMPO are coming in well.

CINCINNATI

The number of polio cases throughout the Cincinnati exchange territory is showing an

WHEN AND WHERE

September 14-18: Annual convention and trade show, Theatre Owners of America, Shoreham Hotel, Washington, D. C.

September 30-October 1: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

increase over the corresponding period last year. The growing incidence of the malady is having some effect on theatre attendance in certain situations. The Crumpler theatre, at Crumpler, W. Va., operated by A. B. Pierce, has been forced to close because polio has reached almost epidemic proportions in that area. However, no general theatre closings are imminent. . . . In addition to a program of first run product, the Twin Drive-in, operated by Rube Shor, the only outdoor theatre within the city limits, recently played a one-night engagement of a well-known 25-piece name band as an added attraction. . . . Stanley C. Jacques, RKO branch manager and James Ambrose, Warner manager, were among the judges of the recent "Miss Greater Cincinnati" contest, held at Coney Island, local Ohio river resort. The 32nd annual bathing beauty event, under auspices of area businessmen, was filmed by Warner-Pathé News. . . . Nat Turberg, manager of the independent Palace theatre, in nearby Hamilton, Ohio, gave a benefit showing for the Hamilton camp for crippled children.

CLEVELAND

"Ivanhoe" chalked up the biggest midweek attendance in the history of Loew's Stillman Theatre. Frank Murphy, Loew's theatre division manager reports it played to 7,300 paid admissions on opening day. . . . Deborah Joy is the name of the first child born to Sam Shubouf, manager of Loew's Park theatre and Mrs. Shubouf. . . . Theatres located in Cleveland's west side are trying out a five cent boost in admission prices for children and juniors. New scale is 15 cents and 35 cents. . . . Associated Circuit is enlarging and modernizing the concession stands in the Homestead, Cleveland and the Clinton, Port Clinton. . . . Robert Long has been transferred from the Homestead to the Fairview to succeed Wallace "Doc" Elliott as manager. . . . Herb Oehs, drive-in circuit operator, is in Canada looking after his north-of-the-border drive-ins.

COLUMBUS

Television station WSAZ-TV, Huntington, West Virginia, is now the world's most powerful TV station with a jump in power from 17 to 84 kilowatts. . . . James A. Maddox, veteran local theatremen, was the first chairman of the Ohio censor board, it was recalled in a *Dispatch* Sunday Magazine feature by Mary McGarey. Mr. Maddox, who was appointed by Governor Cox in 1913, said that many people thought that reformers initiated the move for censorship. He said that the Motion Picture Exhibitors' League preferred having state censorship to local censor laws.

DENVER

Mrs. Vera L. Cockrill, widow of B. D. (Dave) Cockrill, who died last week, was (Continued on opposite page)

(Continued from opposite page)

active president of the Denham Theatre Corp., which operates the Denham as well as four first run houses in Indianapolis, Ind. Mrs. Lucille Ann Reagan, wife of Charles Reagan, Loew's executive, was moved up to vice-president, and Mrs. Lydia K. Vayo, formerly secretary to Mr. Cockrill, is now secretary-treasurer. Operation of the Indianapolis situation will be through a general manager there. . . . Fred Brown, buyer and booker for the Black Hills Amusement Co., is back on the job after a lengthy illness. . . . Robert Hill, Columbia branch manager, on leave because of illness, is recuperating at home following an operation. . . . Commonwealth Theatres, Kansas City, has bought the Pawnee drive-in, North Platte, Neb., from W. L. Smith. . . . Ben Benda, assistant at the Ritz, has been made manager following the resignation of Don Lappin, manager.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, told the press that business has picked up "generally everywhere. The news that trade is better in film houses is an excellent indication that if you have what the customers want, business will gross accordingly." . . . Hugh Connors has been named assistant manager of the Princess theatre, Hartford. He was formerly a checker for Ross Federal Service. . . . Jack Daugherty, formerly with Lockwood and Gordon Theatres in Connecticut, has been recovering from pneumonia at the U. S. Navy Hospital, Bainbridge, Md. . . . Ralph Paradis has been named manager of the Lisbon drive-in theatre, Lewiston, Me. . . . "Jumping Jacks" was held over for two weeks at the Allyn, Hartford, and Paramount, New Haven. . . . Hartford Visitors: Al Fisher, exploitation department, UA, working here and in Springfield, Mass., on "Island of Desire"; William Daugherty, Torrington (Conn.) drive-in; Harry Browning, New England Theatres.

INDIANAPOLIS

Bill McCraw will come from Dallas to "emcee" the banquet following the Variety Club's annual golf tournament at the Indianapolis Country Club August 18. . . . Trueman Rembusch, president of Indiana Allied, was to leave for Hollywood this week to attend the COMPO meeting with studio heads. . . . Bill Carroll ATOI secretary, has wired studios an SOS for more display material to show at the Indiana State Fair exhibit. . . . Dave Freeman of Paramount, Bill Green of Columbia, Manny Pearson of MGM and Bob Ungerfield of Universal were all here exploiting films. . . . Carleton Carpenter spent three days in town ballyhooing "Fearless Fagan" and made personal appearances when it opened at Loew's Thursday. . . . Dean Brown, formerly with Alliance in Fowler, Ind., has succeeded Walter Ahrens as manager of the Lyric here. . . . "The Greatest Show On Earth" has been set for a first popular price run at the Indiana starting August 21.

KANSAS CITY

"The Greatest Show on Earth" returning for a popular-price engagement at the Paramount, had a big second week. . . . Considerable variety in scheduling among subsequent runs, is noted. For instance, some offer a

(Continued on following page)

BOB ENOCH OF KENTUCKY, A REAL, WIDE-AWAKE SHOWMAN



ROBERT T. ENOCH

ELIZABETHTOWN, KY.: One of the most aggressive and wide-awake showmen in the United States may very well be Robert T. Enoch, president of the Elizabethtown Amusement Company here, who, although only in his early 40s, already is a veteran of almost 30 years in the film industry. Mr. Enoch's is the hand guiding Elizabethtown's State and Grand theatres, as well as its Star-Lite Drive-in, described by another industry member as "three successful, deluxe operations in an average town."

In addition to handling the executive details for the three theatres, Mr. Enoch has on occasion also been seen filling in for usher, doorman and even in extreme circumstances, the concessions operator. Having gotten his start as a theatre usher at the age of 11, Mr. Enoch is qualified to say that he knows how a theatre should be run, and he's prepared to show how.

The Elizabethtown theatre man is a native of Parkersburg, W. Va., in whose Lincoln theatre he made his debut as an usher. Following his experience there, he joined the Paramount Theatres and eventually was made publicity director for a number of New York City houses. Subsequently he served in executive capacities in Parkersburg again and as manager for Jack Schwartz in Shelbyville, Ky. There also were tours of duty in Richmond, Ky., and at the Crescent, Brown, Alamo and Vogue theatres in Louisville. The Vogue assignment immediately preceded his association with the Elizabethtown company he now heads.

Even though he now has his own theatres and is in charge of the entire operation, Mr. Enoch has not lost his love of—or knack for—showmanship. A brief look at his exploitation activities might serve as inspiration to other theatre men.

Being a sports enthusiast and a very good golfer, the former Parkersburg boy

makes it a practice of letting members of the Elizabethtown football team come to his theatres gratis every time they win a game. He carries a few guest tickets with him wherever he goes, passing them out diplomatically to any acquaintances he suspects of new allegiance to TV. Christmas and Easter time are devoted to elaborate children's shows, sponsored with the aid of local merchants who furnish prizes in return for screen and program advertising.

Mr. Enoch also makes it a practice of lending the use of his theatre screens in advertising church socials, special events and civic affairs. The theatres themselves are used for holding Sunday school and other special services, including Easter sunrise services at the Star-Lite Drive-in.

One of his most original ideas is, from time to time, to pick out certain companies in the community to whom he gives theatre passes to be enclosed in the pay envelopes. This, he points out, brings in new patrons and returns some old ones. To see that these various, carefully drawn plans don't go unnoticed, Mr. Enoch also keeps in close contact with the newspaper folk who oblige with free publicity.

The mails also are used to advantage. Each week some 8,000 theatre programs are mailed out to residents of Elizabethtown and neighboring communities. The mails are used, too, for special promotions such as the one last June in which engraved cards were sent to all high school graduates, congratulating them on their achievement and enclosing free theatre passes for their use. He also keeps a birthday list, the lucky names on which get appropriate cards and a couple of welcome passes.

Mr. Enoch is responsible for the Elizabethtown Kiddie Club, this year under joint sponsorship with Brown's Ice Cream Company. Meetings are held at the State theatre every Saturday morning and weekly prizes range from Brown ice cream to parakeets and bicycles. Amateur nights, always popular, are sponsored by Mr. Enoch, with the winners given cash prizes as well as air time over the local radio station.

In the field of community relations, Elizabethtown's "Mr. Showman" also keeps active. He is a member of the Masonic Lodge, a past director of the Chamber of Commerce, a member of the Kentucky Association of Theatre Owners and generally regarded as one of the town's most prominent citizens for his work in charity and benefit programs.

Being a showman and a prominent citizen, however, do not in themselves make a theatre pay. Mr. Enoch is a stickler for good physical theatre operation—cleanliness, maintenance, efficiency and courtesy. "With the proper operation," he said recently, "the majority of theatres now in operation can be made successful."

(Continued from preceding page)

late show, but differ in programming. One group repeats both features in the evening (the usual practice is to show one once, the other twice). Some provide a special (usually horror) feature for an additional midnight show, at a separate admission. The drive-ins often have an extra feature starting near midnight, at no extra charge. . . . The *Vogue* is showing "Last Holiday," third week; to be followed by "Blythe Spirit." . . . The board of directors, Kansas-Missouri Theatre Association, will meet August 20. Plans for the annual convention is one important subject on the agenda. . . . Charles Potter, a drive-in operator, visited Canada recently and observed the drive-ins there.

LOS ANGELES

Exhibitors Service has acquired the *He-met* and *San Jacinto* theatres from Harold Martin, for buying and booking. . . . Allen Martini, Realart Pictures, planned in from his business trip to Denver. . . . Clyde Eckhart, retired branch manager of Twentieth Century-Fox, returned from a motor trip to the East. . . . A new thousand-car drive-in will soon be erected in the Norwalk-Downey area by Comet theatre, Inc., which operates a number of theatres up North. . . . Tom Quinn, booker for Vinnicof theatres, is off to Washington with his wife for a vacation. . . . The Century has joined the list of closed theatres in this area. . . . Warner district manager J. R. Rogers has announced his resignation from that organization. Hold-up men took \$2,000 from the manager of the Vermont drive-in. . . . Harry Popkin has shuttered his Hippodrome on Main St. . . . Don Brodie plans to re-open the closed Cinema theatre with a series of original stage productions. . . . Despite earthquake tears, convention telecasts and the heat wave, the Downtown Radio, with "Jumping Jacks," rolled up the biggest gross in town, a total of \$13,000 the first week. . . . Out of town exhibitors seen on our Row were: Mrs. Phil Kassen, Camarillo; Moses Hernandez, Guadalupe; Judge Pawley, Indio; and Vincen Murphy, Arizona.

LOUISVILLE

The Columbia Amusement Columbia theatre, Paducah, Kentucky, is undergoing extensive remodeling and modernization, and is scheduled to re-open around August 15. Plans are to run a premiere showing of "Just for You" as the re-opening attraction. . . . Robert T. Enoch, president of the Elizabethtown Amusement Co., which controls the State and Grand, indoor theatres, and the Star-Lite drive-in theatre, all in Elizabethtown, Ky., has announced the purchase of a sizeable piece of property between Elizabethtown and Fort Knox, Ky., where they plan to build a de-luxe drive-in. According to Mr. Enoch, the drive-in will be of the absolute latest in equipment and furnishings will be complete with a super-concession stand, patio, outside individual seating, playground and numerous other innovations. The property is to be cleared and construction started in the very near future.

MEMPHIS

The first matinee of the "King Kong" opening found around 2,000 Memphis children and many adults blocking traffic and trying to get into Warner Theatre. The

rush was still on three days later. . . . R. C. Settoon, branch manager, Universal, was in California on a trip he won in the company's Nate Blumberg drive. . . . C. C. Bach, National Theatre Supply, was vacationing in Florida. . . . Ben Y. Cannack, district manager, Dallas, was a visitor at RKO in Memphis. . . . Mrs. Jesse Howe, owner, opened her new Sunset drive-in at Hot Springs, Ark. . . . Construction work is under way on a new drive-in owned by B. F. Jackson and Mrs. P. E. Morris at Indianola, Miss. . . . Exhibitors booking on shopping on Film Row included J. H. Moore, Crenshaw; Lyle Richmond, Senath; W. C. Kroger, Portageville; Louise Mask, Bolivar; Robert Wilson, Mercer; Mrs. J. C. Noble, Leland; Hays Kinney, Hughes; Mrs. C. A. Snow, Swifton; W. P. Dowling, Greenwood; and Mrs. J. A. Keller, Joiner.

MIAMI

The Miami Chamber of Commerce vice-president, James LeGate, used the facilities of radio station WIOD to present Lillian Claughton of Claughton Theatres with a citation for the firm's "important part in creating employment opportunities for older citizens." Mrs. Claughton also rated space in a local amusement column for her unique ad, a letter to the public about the films showing in her circuit's houses. . . . Manager Jack Hegarty of the Gables has a tie-in, for "She's Working Her Way Through College," with the students of the University of Miami who are eligible to participate by stating in the usual 25 words "How I'm Working My Way Through College." . . . The patrons of the Carib are enjoying the innovation of a direct newscast at 6:00 p.m. when "Meet the News" comes over WTVJ. At the Carib, the only theatre in south Florida equipped for theatre television, a 15 x 20 foot TV screen receives the picture magnified at least 15 times. This replaces the news reel usually included. . . . A thief who used an acetylene torch to burn a hole through the safe, made off with \$145 from the Shores theatre recently.

MINNEAPOLIS

The World Theatre, first run loop house in St. Paul, was re-opened August 8, completely re-decorated, under the new management of Ted Mann and George Granstrom, well known Twin City exhibitors. . . . Hy Chapman, Columbia branch manager is convalescing at University hospital following an operation. . . . Free coffee is being served at the Terrace, Robinsdale, suburban house, during the current engagement of "Quo Vadis." . . . "High Noon" is a second week holdover at the State theatre, first run house. . . . "Robin Hood" has been moved over to the RKO Pan for a second week loop showing. . . . Film Row visitors were: Carter Troyer, State Theatre, Bottineau, N. Da.; Guy Engen, Lyric Theatre, Rugby, N. Da., and Urban Stolman, Big Stone drive-in, Big Stone City, S. Da.

NEW ORLEANS

Billy Johnson has a drive-in under construction in Bunkie, La., which will feature a swimming pool in addition to many other playground facilities. . . . William and Charles Butterfield, owner-operators of the Royal at Bernice, La., and the Teche Indoor and a drive-in at Ruston, La., acquired the

Lake drive-in, Pascagoula, Miss. . . . Exhibitors seen here were Ira Phillips, Joy, Moreauville, La.; Jack Pope, Rayville, La.; Mrs. Violet Meuse, Joan drive-in and Leslie, Denham Springs, La.; Ed Thomasie, Royal, Marrero, La.; J. A. Parker, Westwego, La.; M. A. Connett, Newton, Miss.; Joy N. Houck, Joy Theatres, Inc.; Arthur Lehman, Booker T and Alamo, Jackson, Miss.; Bob Conrad, Bruce, Jennings, La.; Robert Molzon, Norco, La.; Ann Molzon, Labadieville, La.; Richard Guidry, Star, Galliano, La.; L. J. Brun, Apex, Lumberton, Miss. A large crowd from here attended the opening of Joy drive-in, Mansura, La., on August 4. . . . T. G. Solomon Theatres, Inc., McComb, Miss., added another drive-in to the chain by purchase of the 45 drive-in, Prichard, Ala., from Paramount, Gulf Theatres, Inc.

OKLAHOMA CITY

The Southwest premiere showing of "Untamed Frontier" started at the Warner theatre, August 6. It will be shown throughout August at 89 Oklahoma theatres, and 11 Texas theatres. . . . "The Greatest Show on Earth" has returned to the Harbor theatre at popular prices, adults 65 cents, children 20 cents. . . . "We're Not Married" has moved to the Capitol theatre for its third week. . . . During the showing of "Robin Hood" at the Rite theatre in Shawnee, Okla., a special matinee was held August 7, when two pairs of Robin Hood shoes were given away free to the holders of the winning coupons which were given away at Earnest Bros. Shoes at Shawnee. . . . The newest outdoor theatre, at Joplin, Mo., the Crest drive-in, was formally opened Aug. 7, Doyle Mowrey, city manager for Commonwealth Theatres, Inc., announced. A fireworks display was presented in connection with the opening night program. The featured film was "Ambush."

PHILADELPHIA

Warners' will reopen the Aldine, center-city first run house, for the new season on August 29. . . . In the neighborhoods, the Wynne will become an independent operation with the new season while the Felton closed its doors. . . . The husband of Esther Lazar, booker at the independent Boxoffice Films exchange, returned from Korea. . . . Independent distributor Dave Rosen has the local release on March of Time's "If Moscow Strikes." . . . Astor and Strand in Reading, Pa., are staging the preliminaries for the "Miss Reading Fair" beauty contest. . . . G. Earl Smith, manager of the Queen and Arcadia, which Harold S. Eskin recently acquired from the Warner Brothers circuit, announced that air-conditioning will be installed at both theatres. . . . Warner managers sharing in the prize money awarded by United Artists for campaigns on "The Well" are A. J. Vanni, district manager; Joe Forte, former manager of the Circle and now at the Waverly; Dominick Lucente, Broadway; Ben Blumberg, 69th Street; Barney Cohen, formerly at the Uptown and now at the Logan, and Herman Comer, Colonial. In the upstate area, Sydney Poppay, manager of Warners' Majestic in Gettysburg, Pa., won first prize in the exploitation contest. . . . Harold D. Cohen was named chairman for the annual golf tournament and dinner dance of the local Variety Club to be held September 12 at the Green Valley Country Club. . . . The second con-

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tigent of children going to the camp for handicapped children sponsored by the local Variety Club arrived this week. . . . Robert Fraze joined the projection staff at the Ace, Wilmington, Del., replacing Francis Paolo, who transferred to Warners' Grand to fill in for Michael Jabolzewski, who is in the Veterans Administration Hospital on sick leave. . . . Shirley Shirey was promoted to assistant manager of Lew's Colonial, Reading Pa.

PITTSBURGH

B. F. (Dinty) Moore has resigned as district sales manager for Warner Bros. here. He's being replaced in the territory including Pittsburgh, Cleveland, Cincinnati and Indianapolis by Jimmy Abrose of Cincinnati. . . . Irving Frankel has resigned his sales post at United Artists. . . . Bernard H. Buchheit, the Manos circuit executive, is at his home recuperating after a serious heart attack. . . . George Eby, the Harris company's comptroller, has been appointed chairman of the Variety Clubs International meeting and banquet here in November. . . . Paul Mach, J. V. Sipe, D. L. Flack and Henry Link represented the local motion picture operators at the IATSE convention at Minneapolis. . . . The newly built Greater Pittsburgh airport is opening a new theatre. Regular features and short subjects will be shown. . . . Business really picked up this month at the houses in the downtown section having air-conditioning.

PORTLAND

"Jumping Jacks" opened big at the Paramount with manager Oscar Nyberg doing a nice promotion job. . . . Walter Hoffman, Paramount field man, in town for a couple of days to work out details for the opening of "Son of Paleface." . . . Max Bercutt, of Warner Bros. here to plan "Where's Charley?" with J. J. Parker's Broadway manager, Keith Petzold. . . . Mrs. J. J. Parker visited her Astoria, Ore., theatre. . . . Jack Mattlack, J. J. Parker executive, off on a vacation. . . . Al Meyer added the Bagdad theatre to his now operating Academy and Granada theatres.

PROVIDENCE

Harold Lancaster, Pawtucket Strand manager, is on his annual vacation. . . . Albert Bird, assistant at the Majestic, this city, recently returned from a sojourn in Nova Scotia. . . . Al Clarke, manager of the latter house, is enjoying his vacation on Cape Cod. . . . Francis, "The Talking Mule," made personal appearances at the annual Shrine Circus, held at Narragansett Park. . . . E. M. Loew's drive-in increased advertising expenditures over 500 per cent promoting "Native Son." On the same bill they offered "Lady of Burlesque." . . . Some sort of a record for simultaneous showings was set when "Paula" played at the Hope, Castle, Elmwood, Park, and Palace on the same dates. Previously, one picture was screened at three different houses the same week. . . . Al Clarke virtually stopped traffic and passers-by when the front of his Majestic theatre presented a gaudy display of beautifully air-brushed colored pictorials of all of the feminine stars of "We're Not Married." . . . Simultaneously with the personal appearance of Francis, the Talking Mule, at the Shrine Circus, Dave Levin offered

"Francis Goes to West Point" at the RKO Albee. . . . A group of local businessmen have applied for a permit to construct and operate another television station in this city. Three prior applications are pending. Only three channels have been set aside for Providence.

SAN FRANCISCO

Hulda McGinn, California Theatres Association, has been in Sacramento for the special session of the legislature. . . . Ted Reisch, manager, Universal, was in Los Angeles on a trip won in the Nate Blumberg Drive. . . . The State will return to first-run policy August 21 with the first film under the new setup to be "Miss Julie." . . . Ted Galant, MGM publicist, has been confined to his home with illness. . . . John Bach, with Golden State Theatres for the past 21 years, is no longer with the company because of ill health. . . . Anton Knudsen, formerly with Robert Lippert administrative offices, is now assistant manager of the Newsvue (a Lippert house), replacing Robert Carr, now with NSS. . . . Variety Club activities include the annual picnic August 22 at the Marin Town and Country Club in Fairfax (Harvey Kaplow, chairman); Nate Blumenfeld's Calcutta Dinner, September 17, and the golf tournament, Lake Merced Golf and Country Club, September 18. . . . Visitors to the row were Granville Macpherson, retired exhibitor from Santa Cruz; Frank E. Nea of Pittsburgh and Salinas; Rudy Buchanan of State Line and Fred Schaefer of North Fork. . . . S. Makatami of Sacramento came in to book in the absence of his partner Frank Yokoi, now visiting his family in Japan. . . . The 450-seat New Peralta in Oakland closed by William Garren, June 21, was set to be reopened August 10 by Robert Wells. . . . A. W. Southwick turned his 270-seat Ione in that town over to V. A. Sebastian.

ST. LOUIS

The publicity committee selected for the annual meeting of the MPTO of St. Louis, and headed by Russ Bovim, resident manager for Loew's State theatre here, met to discuss plans for the coming meeting October 6 and 7. . . . MPTO will once again have free booth space available to the Red Cross at its annual trade meeting. . . . Total of donations to the Pat Byrne Memorial Fund is rising. Latest unofficial count is over the \$5,000 mark. . . . Office manager of MGM, Bob Woodley back from vacation. . . . Joy Thomas of Booneville, Arkansas, added to the local office staff of Lippert. . . . Tom Cullen, district manager for the Theatre Division of Loew's Inc., in Dallas for premiere of "Ivanhoe." . . . Joe Ansell of Ansell Bros. Amusement Co., out of Barnes Hospital after a minor operation. . . . Forrest Tucker and Tony Romano made personal appearances at two St. Louis drive-in theatres. . . . "Greatest Show" doing good business at seven Fanchon and Marco houses. . . . Lester Bona, local manager for Warner Bros. on vacation. . . . Harry and Mrs. Hynes off to the west coast for a 10-day visit as the guest of Harry's studio. He's local manager for Universal. . . . MGM plans trade showings of "Devil Makes Three" and "My Man and I" here beginning the week of August 10. . . . Funeral services were conducted this week for L. L. Lewis (Buck Lewis) veteran ex-

hibitor from Rolla, Mo. Mr. Lewis was killed in an automobile accident.

TORONTO

Sam Fine of Bloom and Fine Theatres suffered a stroke while taking a holiday in Fenelon Falls. He is presently in a Toronto hospital. . . . Dewey Bloom, advertising-publicity chief for MGM of Canada is back on the job after a long bout of illness. . . . Belle Theatre, Belleville, Ont., opened this week after a complete renovating job. The Famous Players house is under the management of Ted Forhan. . . . Variety Club, Toronto, Tent 28, entertained local sports-writers and radio men in the club's quarters to gain additional support for the Variety Club baseball game at Maple Leaf Stadium. . . . A hydro breakdown held up opening of the Brockville drive-in.

VANCOUVER

Warren Cooper has sold his 449-seat Avolite theatre at Revelstoke in the Rocky Mountain section of B.C. to Herb Stevenson, who operates two theatres in Northern B.C. at Prince George. . . . Gordon Simmons and William McLaren will reopen the Rio in Victoria. . . . Mike Diakov has taken over the 350-seat Buchanan at Buchanan, Sask., from Frank Harhura. . . . William Risk opened his new Bay theatre at Alert Bay, B.C., upcoast from Vancouver. . . . New outdoor theatres are under construction at Portage La Prairie, Manitoba, and Melfort, Saskatchewan. . . . The new community theatre at Parksville on Vancouver Island, built by local businessmen, will reopen on September 1. . . . Perry Wright, Empire-Universal manager, reports that "The World in His Arms" now playing the outdoor theatres up-country is doing record business. . . . Famous Players have switched two downtown first-run managers; Dick Letts of the International-Cinema takes over the Strand with Slingsby Norman from the Strand moving to the Cinema.

WASHINGTON

Frederic B. Klein, 59, veteran Washington theatremen, died on August 4 at Suburban Hospital. . . . Thomas Garvin, manager of the Byrd, Arlington, Va., has resigned. . . . The annual luncheon for the ladies will be held on Saturday, August 23 at the Shoreham Hotel. This is the kick-off luncheon for the Variety Club's annual Welfare Awards Drive, the principal fund-raising drive of Tent Number 11. . . . Bob Pruett, retired Variety Club steward, is recovering from a stroke. . . . K-B Theatres held the semi-finals for the "Miss Washington" Contest, at the Naylor, Ontario and Apex. . . . "Walk East on Beacon" went into a fourth big week at the Trans-Lux theatre.

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BEAT THE HEAT BUT NOT THESE PRICES! Ball-bearing bucket blade exhaust fans 12", \$25.50; 16", \$37.50; 18", \$45. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BACK TO SCHOOL GIVEAWAYS, BOOK COVERS, rulers, pencils. Catalogue on request. HECHT, 304 Park Ave., New York 22.

Wilmington Papers Cut Film Advertising Rates

Exhibitors in Wilmington, Delaware will be getting double benefits in the way of newspaper advertising rates according to the new policy being instituted on September 1 by the News-Journal Company, owners of the evening Journal and morning News. Effective that date, exhibitors will be permitted to advertise at the regular retail rate and, at the same time, will receive cash discounts and quantity rebates, thus actually bringing the theatre rates below the retail rates. The papers' regular announcement rates—for legitimate theatres, trollops and nightclubs—have been increased from 26 cents to 82 cents per agate line. In announcing the new rates for exhibitors, the Company also announced that it would drop the half page of

USED EQUIPMENT

CONVINCE YOURSELF! TRY US FOR GOOD buys! Super-Simplex mechanisms, rebuilt, \$795. pair; RCA PG 116 sound system, rebuilt, \$995.; Simplex double bearing movements, rebuilt, \$49.50. Brekert Enarcs, rebuilt, \$475. pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

EQUIPMENTS FOR ALL SIZE THEATRES AND pocketbooks available on time payments. Liberal trade-ins, send your old equipment list. You'll be amazed at our wonderful deals. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

WANTED PROJECTIONISTS BY LAST OF August. All Simplex equipment, steady work, good hours and vacation. Write or wire Box 505, Ithaca, N. Y.

THEATRE MANAGERS AND ASSISTANTS wanted for Washington, D. C. theatres. Must be clean-cut, aggressive, good exploitation men. Right salary to right men. Send complete details. Box 2669, MOTION PICTURE HERALD.

THEATRE MANAGERS. POSITIONS AVAILABLE in Cleveland, Ohio and suburbs. Must have complete knowledge in theatrical know-how. Please state experience, references and desired salary. Box 2670, MOTION PICTURE HERALD.

CAPABLE MANAGER FOR ALL-YEAR-round position in drive-in theatre in New York area. Drive-in theatre experience preferred but not necessary. Reply to Box 2671, MOTION PICTURE HERALD, stating personal background and experience.

PROJECTIONIST, EXPERIENCED, FOR THEATER in Newburgh, New York. Write at once, giving past experience. Box 2672, MOTION PICTURE HERALD.

MANAGER, DE LUXE FIRST-RUN INDEPENDENT operation in large Eastern city. State salary, experience and references in first letter. Apply Box 2673, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

film publicity carried once a week by each paper. It was pointed out that this too would mean a saving.

Legion Approves Seven Of Eight New Films

The National Legion of Decency this week reviewed eight films, putting three in Class A, Section II, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally unobjectionable in part for all. In Section I are "Assignment in Paris," "The Jungle" and "Thundering Caravans." In Section II are "Just for You," "Laughing Lady," "Son of Ali Baba" and "The Spider and the Fly." In Class B is "You for Me," because it "reflects the acceptability of divorce."

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, \$4.75; aluminum reels, \$2.95; film splicers, \$5.62; Series II coated lenses, \$24.50 pair; reel alarms, \$5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

YOU CAN'T BEAT THIS! TEMPERED Masonite marquee letters: 4", 35c; 8", 50c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

S. O. S.—SAVE ON SUPPLIES. RECTIFIER bulbs 15 amp., \$4.59; stereopticons, 500W, \$24.95; 35mm. rewinds, \$9.95; pistol oilers, \$2.35. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. TV COMMERCIALS, INDUSTRIAL DOCUMENTARIES. 16mm. Sound Recorder, \$495; Cineflex 35mm. new reel drift, \$2,000 value, \$1,095; 16mm. sound and Moviola, \$595; 16mm. motion picture cameras from \$555; Super 8, 5000W, \$77.50; Art Reeves 35mm recorder \$1,995; animation stands \$1,495 up; 16mm. sound readers, \$19.50. Everything for studio, laboratory, or cutting room. Trades taken. Ask for latest Sturleb catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

SPECIAL SUMMER CHAIR SALE! DEDUCED 10% from our low prices on all chair orders placed in August. Send for Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

FOR SALE, DRIVE-IN THEATRE 1½ MILES county seat, four thousand population. Reason for selling dissolving corporation. CROYDON DRIVE-IN THEATRE, Croydon, Ind.

49 of 95 Features In Austria Are U. S.

WASHINGTON: More than half of the 95 pictures released in Austria during the first quarter of 1952 were United States films, according to Nathan D. Golden, head of the Commerce Department film section. Of the 49 U. S. films released, 11 were in color.

Mr. Golden also reported that in the same period 13 U. S. pictures played in the Russian Zone of Austria for 43 playing days.

In the first quarter of 1952, theatre attendance in Austria rose from 4,142,535, the figure for the final 1951 quarter, to 4,567,961—in spite of increased admission prices and generally stagnant business conditions.

During the first 1952 quarter the Austrian film industry completed three feature films. Three others were in production.

MANAGERS' ROUND TABLE



In International Association of Motion Picture Showmen — Walter Brooks, Director

Things We've Never Believed About Broadway

A esteemed contemporary, discussing the abundance of empty seats in a Broadway theatre, repeated an ancient tale that we've never quite accepted as the gospel truth. He said, "If you'd jack up this theatre and move it four blocks down the street, the seats would be filled,"—or words to that effect. Furthermore, that if Loew's State were on the opposite side of Broadway, it would make a difference.

We can't believe that Times Square, "the Crossroads of the world, the Great White Way, the Main Stem"—amusement center for a city of seven millions, can be so limited. It's a reflection on showmanship if this is the case, and we resent the inference. We've worked on Broadway for upwards of 35 years, and we can't accept such a theory. From the days when old man Kemper, who owned the Astor theatre, used to cross Broadway against traffic, with his muffler flying in the wind, we've known 45th Street and Broadway.

Loew's State theatre, in its vaudeville days, was secondary to the Palace, on the same side of the street, in the block above. Loew's Capitol, today, is secondary to the Music Hall and the Roxy, where a policy of stage shows gives precedence. The Paramount holds its position through its management policy, along with others. But the geographical area is longer and larger than our friend says. Every day, 250,000 visitors crowd into Times Square, and they penetrate the length and breadth of it, milling around to visit every corner.

Granted, these visitors don't go far from the bright lights. They don't push deeply into the cross streets, except for matters of equal interest. Rockefeller Center has a million visitors a year who pay \$1.40 to be conducted through the public areas of this \$150,000,000 project. Any change of bill at the Music Hall is the signal for street crowds and the theatre itself is part of the attraction.

If we were asked to specify just what makes for empty seats, such as we witnessed on this recent occasion, we could

"GET INTO POLITICS!"

"Protect your future." That's the way Elmer Rhoden's Fox Midwest house organ *Contact* puts it up to their circuit managers. "Enough violently expressed comments have been received to indicate that *Contact* will not be out of line in the declaration that if ever there was a time when the motion picture industry should take a militant interest in politics, now is that time!

"If showmen ever had any doubts about the wisdom of indulging in partisan politics, they surely have been removed by the government 'conspiracy' suit to turn theatre films over to television stations and practically anyone else with a 16-mm. projector and a bed sheet. Every Midwest manager should study the complete text of the government's petition which was published in last week's edition of the *Motion Picture Herald*. Get together with your competitors and be prepared with a well-grounded protest that you can lay before the congressional and senatorial candidates in your district."

The Kansas City voice is raised against "powerful TV interests and certain Washington bureaucrats who are not above using strong arm methods to attain their ends." And we agree with this important circuit head, whose belief in motion pictures, and willingness to fight for his theatres on local grounds, are a matter of personal pride, and obligation.

say it in few words. It's the natural result of charging \$1.50 for an 85¢ show. The empty seats represent those who can't, or won't pay twice the admission price for movies, even if better than ever, in the glamour of Broadway. Too many of the movie-going public, paid in 50¢ dollars, find that their money goes only half as far as it used to, so they establish a buyer's strike.

Republic Pictures have sent Rex Allen to the Indiana State Fair as part of the Movietime Exhibit provided through the original effort of Allied Theatre Owners of Indiana. And *Theatre Facts* says, "Don't Overlook This Tieup. There are 30 radio stations over the state that will originate programs during the exhibit from the State Fair Grounds. Exhibitors should be sure they have one of Rex Allen's pictures booked in their town during State Fair time. Because of Allen's movie, radio and record popularity, he will be in demand."

Charlie Jones, from his editorial podium in Elma, Iowa, is writing to members of the Allied Caravan of Iowa, Nebraska and Mid-Central, regarding the increase in postal rates as it affects monthly program calendars, etc.

We'd like to suggest, by way of an interchange of ideas on this subject, that Charlie and his Caravan consider this opportunity for a closer association with the local or weekly newspaper. Maybe, it would cost no more and get better results if the newspaper supplanted direct mail.

Our favorite yarn, recited by Henderson Richey, is of the local theatre manager and the local newspaper man who went into a partnership deal to make the newspaper more important, with the theatre man adding showmanship and guest tickets to a subscription offer. Of course, the objective was to increase readership and make advertising more valuable.

We hope you all caught the initial installment of "says Charlie Jones"—a new "colym" in Better Theatres which was included with the Aug. 2nd *HERALD*, and will continue as a regular feature in this monthly issue. Charlie is quite a "colymist"—for he also writes "Aisle Say" for his local newspaper, of movie news as well as the *Allied Caravan* for independent exhibitors in his area. You'll like his inimitable style in small town stuff. —Walter Brooks



Loew's Grand in Atlanta had these white chargers, and the walking book, at right, to put their customers in the mood for Sir Walter Scott's historical novel.



IVANHOE



Boyd Sparrow's exciting recreation of the "Ivanhoe" scene in the lobby of Loew's Warfield, San Francisco; and, at right, more knights, at Loew's State theatre, Houston.

ACROSS THE NATION, MGM is asking exhibitors "How big is 'Ivanhoe'?"—and here in regional premieres, in Atlanta, San Francisco, Houston and New York, we see a cross-section of super showmanship.

On the roof of the Radio City Music Hall, New York, Russell Markert supervises instruction in the ancient art of archery with a group of the Music Hall Rockettes.



2 Meetings Of Showmen In Session

This week, in Pittsburgh, at the Roosevelt Hotel, starting Tuesday, Warner's Pittsburgh zone launched their "Atomic Showmanship Drive"—and promised an explosion to rock the industry with the theme of their meeting. Ninety-six theatres are participating, covering western Pennsylvania, all of West Virginia, Ohio and southwestern New York, under M. A. Silver, zone manager. Jack Kahn and Phil Katz, of the Warner's Pittsburgh zone office, are officiating in the ceremonies. It's the most ambitious showmanship drive planned or executed by Warner Brothers on anything but a national level.

Many, many tieups and special stunts are ready, with Jerry Pickman, vice-president of Paramount in charge of advertising, publicity and exploitation, present, in person, with Benny Fields, who has a part in the Blossom Seeley story, "Somebody Loves Me," which is Paramount's new Betty Hutton musical. Stirling Silliphant will be there for Fox, and Mike Simons for Metro, with Harry Kalmine, vice-president, and Harry Goldberg, Quigley Grand Award winner, from the Warner home office in New York. \$3,500 in prize money is offered in an incentive campaign for managers, running through November.

In Albany, next week, starting Tuesday, the Schine circuit will have their first showmanship convention since 1941, and 150 zone, district and theatre managers will convene at the Ten Eyck Hotel. Seymour Morris writes: "When things really get tough, you usually find the Schine circuit is first to do something about it, and we again are going to live up to the reputation we have earned and not by lip service. There is a greater need than ever before for inspiring and stimulating the thinking of everyone concerned with the future of our business."

Full details of both of these exciting meetings will be reported in succeeding issues of the Managers' Round Table.

Small Town Manager Sets the Formula

Francis Gill, manager of the Paonia theatre, Paonia, Colorado, and a frequent contributor to "What the Picture Did For Me," has been awarded the first engagement of "Quo Vadis" in a small town, on the western slope, and says Henry Friedel, Loew's manager in Denver (and an old friend of ours) has promised him that if they put it over in Paonia, MGM will make the same proposition in other small situations. Paonia is 30 miles from the main line, and Francis says his herald "reaches the ranchers, way back, where the dogs play with the coyotes and the hoot owls roost with the chickens."

SHOWMEN IN ACTION

When "Jumping Jacks" played Schine's Vernon theatre, Mt. Vernon, N. Y., manager Guy Hevia arranged a street ballyhoo of boys on pogo sticks as appropriate advertising for the picture.

And just to be different, John Langford, of Schine's Strand theatre, Ogdensburg, N. Y. had a personal appearance by a local paratrooper, stationed at Fort Benning, as publicity material.

When "The Will Rogers Story" was set for Schine's Avon theatre, Watertown, N. Y., manager Lou Hart recalled days at the Fox studio when he worked on the Rogers' films, as a newspaper story.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, proud of good break for publicity stills on "Island of Desire" and his newspaper ads on "Lovely to Look At."

Bob Howell, assuming the manager's post at the Port theatre, Newburyport, Mass., is welcomed with a front page break by friends on the local *Daily Times*, who knew him in Hartford.

Bill Daugherty, new manager of Lockwood and Gordon's Torrington, (Conn.) Drive-In theatre, working with a local disc-jockey to get acquainted with the area's population. He publishes his own audience comment on current attractions.

Dave Willig, manager of the Parkway Drive-In theatre, Springfield, Mass., prints a public notice of increased car capacity and improved facilities as a matter of pride in operations.

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, attracting attention in Gloversville and here, too, with his current campaign on "Carrie"—(to be reported later.)

David T. Katz, executive director of the Roxy theatre in New York, feted, felicitated and feasted singing star Tony Bennett on his 26th birthday, with a huge cake in the theatre's rotunda.

Boyd Sparrow's terrific fourteen-foot displays in the lobby of Loew's Warfield theatre in San Francisco, certainly "Lovely to Look At" in today's Round Table mail.

An added touch of glamour at the Paramount theatre, Edmonton, Alberta, is provided by Dorothy Nault, Paramount hostess, attractively costumed, to greet patrons at the door.

Morris Rosenthal, manager of Loew's Poli, New Haven, had good newspaper response via telephone from Hollywood, for Tab Hunter, star of "Island of Desire" who rang the bell with local newsmen.

July was a hot month in Portland, Oregon, and Russ Brown, district manager, had Fox Evergreen managers working to increase the (actual) gross business and decrease the (ostensible) temperature, with special events on radio programs.

Ivan Ackery back in harness at the Orpheum theatre, Vancouver, after flying back from his vacation in Europe, straight through via Montreal, with no stop-overs to visit friends.



Main business at the Roy Rogers Riders Club meeting at the Century theatre, Philadelphia, was the holding of a Trick Lasso Contest to qualify for the Roy Rogers \$2500 Scholarship Award. But there might have been a standing vote in favor of new Roy Rogers films, which are not mentioned here or elsewhere, for loyal members of the Riders Clubs.

Sam Switow Sells Films In Kentucky

Art Stanisch, managing director of the Kentucky theatre, Louisville, sends a fine campaign on "Ivory Hunter" which he says is a "cooperative campaign"—meaning the kind that results when the home office and the theatre join to plan a campaign and then follow through. He credits Sam Switow, our old friend of the Allied conventions, and Earle Payne, for making this the success it turned out to be. Art believes that a picture worth buying, is worth selling.

Advance publicity for the picture started with a story in 10,000 copies of a Louisville souvenir booklet and continued through a series of lobby and window displays in addition to the newspaper ads and publicity. His theatre front was spectacular, and we will expect a loose photograph for our picture page. The *Courier Journal* went all out to support the premiere of this attraction in Louisville, and carried reams of publicity throughout the extended run of the picture. Reviews on the film were impressive.

An interesting sidelight, contained in the campaign book on "Ivory Hunter" is the tieup with radio station WHAS, and Jerry Gammons' telecast of local news, with shots of the lobby "zoo" which was assembled for "Ivory Hunter" for advance publicity.

Grand Grow the Windows In Green Bay, Wisc.

Russell Leddy, manager of the Orpheum theatre, Green Bay, Wisc., sends photos of window displays that spring up in his town with such showmanship opportunities as "Lovely to Look At"—and that they are! Displays of records, as well as fashions, dress up the campaign in metropolitan style.



Gordon Woodruff sends this picture of his lively display for "The Greatest Show on Earth" at the Eagle theatre, in Eddie Zorn's town of Pontiac, Ill. The clowns are ushers, and it's easy to see they enjoy their work.

Schine Managers Fixing "Back to School" Dates

Seymour Morris sent out a circular letter from Glouster asking Schine managers to fix their "Back to School" dates, with merchant cooperation, with gratifying response. Lou Mercenbloom, manager of the Hippodrome theatre, Corbin, Ky., has his show set with eleven merchants and the Chamber of Commerce. Ken Carter, at the Madison theatre, Richmond, Ky., sold the "Back to School" matinee to the J. C. Penney Co. Gus DePauw writes from the Capitol theatre, Newark, N. Y., that he has a rental set with a local shoe store for Sept. 6th. George Cameron at the Holland theatre, Bellfontaine, Ohio, is another to make a deal with Penney, and Joe McCann, at the Wicomico, Salisbury, Md.,

Great Cooperative Pages For "The Greatest Show"

Jack Alger, reporting for Alger Theatres in LaSalle, Ill., gives us the data on his complete campaign for "The Greatest Show on Earth" at the Majestic theatre, and sends tear sheets of a wonderful double-truck cooperative ad in the LaSalle-Peru-Oglesby *Daily News-Tribune* which sells "the greatest values on earth" and "the mightiest of motion pictures" with the sponsorship of a dozen merchants. Jack also had a genuine elephant, for street ballyhoo, and we have the photograph for an upcoming page.

Sol Sorkin Selling Flour, Part-Time and Vice-Versa

Sol Sorkin poses with pictures of his cooperative displays for "Robin Hood Flour," which helped to sell "Robin Hood" as an attraction at the RKO Keith's theatre in Syracuse, and vice-versa. It was a good merchandising tieup, and from the pleased expression on Sol's face, we know it worked. The tear sheets from *Post Standard* carried top-line, red headlines on the front page to introduce the syndicate newspaper release of the story of "Robin Hood" running daily and Sunday.

Roy Rogers Announces His Safety Awards

First place in the 1952 Roy Rogers National Safety Awards campaign goes to the Twin Lakes School at Tampa, Fla., with no theatre mentioned. Second and third places went to the Copernicus Junior High School at Hantramek, Mich., a Detroit suburb, and the Adams School, at Yakima, Wash. Rogers and Dale Evans will go to Tampa personally to present the golden statue of "Trigger" to the first prize winner. Theatre managers please write.

Stunts Stimulate Showmanship



Charles E. Gravano, manager of Schine's Paramount theatre, Syracuse, shows some especially pleasing adaptations of good showmanship ideas that have been described in the *Round Table*, for his showing of "My Six Convicts." Above, Thalia Schenck, movie editor of the *Syracuse Post Standard* seems fascinated with her



"escapist" pie, containing a hacksaw blade, as a reminder of the picture; and at right, the personable personnel of the Paramount theatre, dressed in convict suits, put on a convincing street ballyhoo that brought smiles of anticipation from the passing public. These are excellent examples of good ideas, carried through to point of sale.

National Pre-Selling

MORE than three-fourths of the readers of *Pathfinder* magazine live in that diverse and wonderful part of America where the trading centers are towns not larger than 10,000 population. A little more than half of this great country's whole population live in places of 10,000 or fewer people, or the nearby country. Among this half of the American people home ownership runs high, community spirit is at its best and the best living standards prevail. It used to be axiomatic in the film business that half of the existing theatre situations were in non-competitive areas of this character.

Ladies' Home Journal for August chats pleasantly on its "About Town" page with Joan Crawford, who has just celebrated her 44th birthday and the completion of her newest picture, "Sudden Fear." . . . "The Bright Memory," feature article in the August *Redbook*, recalls that August day in 1935 when Will Rogers died, and says "no man in our times was more beloved; he still has power to warm our hearts." . . . Walt Disney's pre-selling is sometimes so spread out you can't be sure what is past, present or future. In *This Week*, "Walt Disney and His Educated Mermaids," by Louis Berg, is very advance stuff on "Peter Pan" and playdates really don't matter.

Interest in the American Weekly's special movie issue, to be dated August 31, is growing among important theatre circuits, and operators are following the lead of Fox Midwest Theatres in ordering extra copies for distribution as the signal for a greater movie season. The publishers have arranged for an over-run of 500,000 copies and these will be available to exhibitors at two cents per copy. Cover and contents of the 24-page Sunday newspaper section will be devoted to upcoming films and promotional material for the players.

American magazine for August, now on the stands, gives "a peek at the 'Movies of the Month'" and puts "Ivanhoe" at the top of a color page, with "The Story of Will Rogers" and "The World in His Arms" as runners-up. Top billing across the column goes to "Son of Paleface" with "High Noon" and "One Minute to Zero" following. A two-page spread is a regular feature in the magazine. . . . By employing top novelists as screen writers, Jerry Wald is hitting the national magazines with fictionalized versions of "The Lusty Men" and "Size 12." . . . September issue of *Esquire* on the stands this week, will feature Walt Disney's "Robin Hood" as a man of distinction.

Timed to the impending release of "Les Misérables," 20th Century-Fox reports a total of 23 separate breaks in leading fan and national magazines. The June 7 issue of *Saturday Evening Post* and the July issues of *Movieland*, *Photoplay*, *Modern Screen*, *Movie Stars Parade*, *Movielife* and *Movie Teen* lead the procession, while August issues of *Filmland*, *Movielife*, *Photoplay*, *Silver Screen*, *Modern Screen*, *Movie Fan*, *Movie Stars Parade*, *Movieland*, *Motion Picture* and *Movie Spotlight* will follow through. Presentation of the *Parents' Magazine* Medal in honor of the picture took place at the company's home office and was formally accepted by Al Lichtenman, director of distribution, and Spyros Skouras, Jr., executive vice-president of Skouras Theatres, from E. Phillip Wilcox, director of motion picture relations for the magazine. Also present for the ceremony were Jean Charvet, acting French Consul General, and Rene De Messieres, counselor of the French Embassy.

Selling Approach

WHERE'S CHARLEY?—Warner Brothers. In color by Technicolor. Ray Bolger bowls them over, in a great comedy. She's a He, and He's a Howl. It's even funnier than the play, with the same happy star. All the delight of that ever-so-bright marvel of merriment that always has them rolling in the aisles. 24-sheet and all posters have excellent art work for cut-outs featuring Ray Bolger and his "Aunty" costume, that is the trade mark of "Charley's Aunt" as a motion picture. A special herald tips the treatment of your campaign in a majority of situations. It's lively and laughable. Newspaper ad mats, with a good set of teasers to start you off, will have everybody jumping to Ray's antics. Special ad mat, containing eight different ad mats and 2 publicity mats, a bargain for small towns at 35c for the lot, all on one mat, ready to cast and cut apart as your composing room foreman will show you. Pressbook lists two novelties, plastic stick-ons that are weather-proof on glass, and a special tack-card, 9x12, that introduces "Charley" in his gown and garters. Street ballyhoo of carriage with "Charley" out for a ride, looks good in the pressbook. This is a really funny comedy and we've seen dignified patrons of the Radio City Music Hall laughing fit to kill.

LOVELY TO LOOK AT—MGM. In color by Technicolor. Jerome Kern's magic melodies and those singing sweethearts of "Show Boat"—Kathryn Grayson and Howard Keel—and the riotous antics of madcap Red Skelton, dancing sensations Marge and Gower Champion, high-stepping Ann Miller, and America's most beautiful models. The title says it. The most exciting musical in months. Excellent pressbook contains a mine of pure showmanship gold. 24-sheet and other posters will make marquee and lobby cut-outs, and they show you how. Good herald, 10x15 inches, keys the campaign with all the best sales approach. Newspaper ad mats are many and assorted for size and shape. The big economy size, for 25c at National Screen, includes nine separate ad and publicity mats and some new borders to use as you wish. Special full-page cooperative ad mat, and another special ad mat for women's pages are also available. There are new full-color 11x14 stills at \$1.50 per set of ten, which are too good to miss, and another novelty, 4-color plastic stick-ons, that you can paste anywhere on glass, size 5 1/2x10 1/2. Publicity mats are good. Picture is a natural for fashion shows.



WAIT TILL THE SUN SHINES, NELLIE. 20th Century-Fox. In color by Technicolor. It'll put a lift in your heart as it sings and rings through three loves, three wars and three generations. It's the romance, the music, of a nation growing up, from the horse and buggy to the streamlined age. Everyone will find something wonderful, something different, something unforgettable, with "Nellie." 24-sheet and other posters are adaptable for cut-outs, as marquee and lobby display. There's a herald that tells all the showmanship angles for your ad campaign. Some newspaper ad mats have been headlined "as thrilling as a parade on the 4th of July," which is, of course, out of date on July 5th and thereafter. Teasers and other ad mats will fill all requirements in any situation. Two special ads for smaller communities are both 2-column ads but otherwise not any better than the rest of the assortment. The floating ad mat is not as good a buy as the new 35c "complete campaign" ad mat which is ideal for small towns. A special institutional ad, designed to build the selling approach for the picture into a general ad for your theatre, is attractive and can be modified to fit your requirements. Picture is literally "aimed at the heart of America."

HAS ANYBODY SEEN MY GAL?—Universal-International. Color by Technicolor. The happy days, the mad fads, the great songs of the roaring twenties! The wild and wonderful years of flaming youth, the tin Lizzie, the cat's pajamas, when the Charleston was the rage and every sheik went petting with his Sheba. 24-sheet and smaller posters have the line-up of stars, in costume for this colorful musical comedy. You can do a lot with the art work in a \$2.40 poster. Newspaper ad mats in all sizes and shapes, including the over-large, all with the same dancing sales approach. The utility ad mat is not as desirable as a "buy" compared with the new 35c campaign mat recently introduced at National Screen. The 35c combination contains everything the small situation needs, while the utility ad mat requires more professional handling and typography. Same with a set of special advertising stills, reproducing ad mats found in the pressbook, but not many can afford nor find facilities to make blow-ups. The trailer is a preview special in Technicolor with the famous John Held cartoons, and there is a set of 8x10 stills of these cartoons, but no mats.



"What the Picture did for me"

Columbia

HAREM GIRL, THE: Joan Davis, Paul Marion—Here is a brief little comedy picture that really kept them laughing. Play it! Midweek business here one third below average—not the picture's fault, however. Played Wednesday, July 30.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

SANTE FE: Randolph Scott, Janis Carter—Had better than usual Saturday night crowd for this average western. Played Saturday, July 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Metro-Goldwyn-Mayer

IT'S A BIG COUNTRY: All Star Cast. An unusual picture with an excellent cast. Average crowd on both nights. Played Tuesday, Wednesday, July 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

Paramount

FLAMING FEATHER: Sterling Hayden, Arleen Whelan—Good action picture. Above average at the box office. The big cities can have their heavy drama. I'll take super westerns, big outdoor pictures, corn and comedy every time. Played Saturday, Sunday, Monday, Tuesday, July 12, 13, 14, 15.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

MY FAVORITE SPY: Bob Hope, Hedy Lamarr—Average Sunday night crowd. Best Bob Hope picture in years but played against hot weather. Played Sunday, Monday, July 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO-Radio

AT SWORD'S POINT: Cornel Wilde, Maureen O'Hara—Way below average—one of our lowest grossers this year, but did beat "I Want You" just a little. Played Saturday, Sunday, Monday, June 28, 29, 30.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

KING KONG: Fay Wray, Bruce Cabot—Best mid-week crowd we've had in years. Very good reissue. Give it any playing time. Played Thursday, Friday, July 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

SNOW WHITE AND THE SEVEN DWARFS: Disney Feature. A very cute picture. Best Thursday night we've had in months and there were more adults than children. Played Thursday, Friday, July 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—An excellent musical. Business fair. Weather too hot. Played Monday, Tuesday, Wednesday, July 28, 29, 30.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Republic

OKLAHOMA ANNIE: Judy Canova, John Russell—More corn and just what they want. Grosses above average. Played Saturday, Sunday, Monday, Tuesday, July 5, 6, 7, 8.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

Twentieth Century-Fox

GOLDEN GIRL: Mitzi Gaynor, Dale Robertson—An excellent movie that had our audience both crying and laughing and was thoroughly enjoyed by all who came. We compliment Fox on the picture and highly recommend it. Business still down here one third, though in fault of this fine picture. Played Sunday, July 2.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS **What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

Universal

BEND OF THE RIVER: James Stewart, Arthur Kennedy—One of the top pictures of the year for us. Stewart can still bring them in. Played on Sunday and Monday. D. J. Seng, Karlstad Theatre, Karlstad, Minn.

CATTLE DRIVE: Joel McCrea, Dean Stockwell—Very good, lots of suspense and action. Played Thursday, Friday, Saturday, July 31, August 1, 2.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

COMIN' ROUND THE MOUNTAIN: Bud Abbott, Lou Costello—The house was completely full before 6:30. These fellows will never fail to bring a crowd. Dorothy Shay needs more parts. Played Saturday, July 5.—James Hardy, Shoals Theatre, Shoals, Ind.

LADY FROM TEXAS: Mome Freeman, Howard Duff—Very good comedy with excellent color. Average crowd both nights. Played Thursday, Friday, July 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride—Excellent, said the box office cashier. Drew better than previous ones of the series, although I didn't think it came up to them. But corn is what my public wants. Played Saturday, Sunday, Monday, Tuesday, July 19, 20, 21, 22.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

PRINCE WHO WAS A THIEF: Tony Curtis, Pauline Lafont—Very good costume picture. Drew very well Thursday night. Played against tough opposition, "Quo Vadis" in a neighboring town. Played Thursday, Friday, July 31, August 1.—James Hardy, Shoals Theatre, Shoals, Ind.

ISLAND OF DESIRE: Linda Darnell, Tab Hunter—It has beautiful color, beautiful scenery, but it is long and drawn out with not very much action. It was not good for our situation. Business below average. Played Saturday, Sunday, Monday, August 2, 3, 4.—O. Fomby, Paonia Theatre, Paonia, La.

United Artists

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—Very good. No record breaker, but well done. Played Monday, Tuesday, Wednesday, July 28, 29, 30.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

DISTANT DRUMS: Gary Cooper, Mari Aldon—Very good picture with plenty of action. Good crowd on Sunday night. Played Sunday, Monday, July 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

FORT WORTH: Randolph Scott, David Niven—Worth playing. Everybody enjoyed it. Played Thursday, Friday, Saturday, July 31, August 1, 2.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

I'LL SEE YOU IN MY DREAMS: Doris Day, Frank Lovejoy—This is one of the sweetest pictures I have seen in a long time. Not too big at the box office, but it was wonderful to be able to stand in the lobby and see them come out. Played on Sunday and Monday.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

RETREAT, HELL!: Frank Lovejoy, Anita Louise—We set this back once, but had no need to worry. Warner stories are still good when spaced right. Frank Lovejoy is O. K. Box office report good. Played on Wednesday and Thursday. D. J. Seng, Karlstad Theatre, Minn.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—It is tops—plenty of action, color and everything. Business far above average. Played Sunday, Sunday, Monday, July 26, 27, 28.—O. Fomby, Paonia Theatre, Paonia, La.

STARLIGHT: All Star Cast—Excellent picture. Dick Wesson is another Bob Hope. Average crowd both nights. Played Sunday, Monday, July 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

Shorts

RKO-Radio

BEAVER VALLEY: Tru-Life Adventure—You can't go wrong with this one—it's tops. Play it by all means.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Twentieth Century-Fox

ACCENT ON BALANCE: Sports Review—Black and white short with a ballet cops and clowns on water skis. Francis Gill, Paonia Theatre, Paonia, Colo.

MONKEY DOODLE DANDIES: Dribble Puss Parade—A good monkey business short.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal

WOODPECKER IN THE ROUGH: Woody Woodpecker Cartoon—Woody Woodpecker takes to golf and gets into a mess. Good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

BALLOT BOX BUNNY: Bugs Bunny Special—Bugs Bunny wins as usual. This is good.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

COWBOY'S HOLIDAY: Sports Parade—Another good rodeo short with plenty of action.—Francis Gill, Paonia Theatre, Paonia, Colo.

LIGHTER THAN AIR: Vitaphone Novelty—Very good.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LOVELORN LEGHORN: Merrie Melodies & Looney Tunes—They loved this one.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SO YOU WANT TO BE A BACHELOR?: Joe McDoakes Comedy—Very good—worth playing.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SLEEPYTIME POSSUM: Merrie Melodies & Looney Tunes—Excellent. Book it.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SHOWMEN IN ACTION

New England managers holding over "King Kong" and "Jumping Jacks" with appropriate ads to call attention to the big business these pictures have been getting at the box office.

Larry Levy, manager of Loew's Colonial theatre, Reading, congratulating both the elephant and the donkey for their political sagacity in applauding "Lovely to Look At" —one thing on which they're sure to agree.

Karl Sutherland, manager of the Von-castle theatre, Green Castles, Ind., always on the beam with his own hand-drawn lobby displays, which are unique and typical.

Miss Diane Gordon, "manager since 1942" in Jersey theatres, files her biographical data as a new member of the Round Table, with evidence of her showmanship at Skouras Palace theatre, Bergenfield, N. J.

Pearce Parkhurst's nice cashier at the Lansing Drive-In, and her husband, which makes it Mr. and Mrs. Richard Woodland, spending their vacation in New York.

Ray Corcoran, manager of Schine's Auburn theatre, Auburn, N. Y., found a local Amateur Circus Club, and enlisted these fans in his exploitation of "The Greatest Show on Earth."

Seymour Morris' bulletin of news from the publicity department of Schine Theatres, praises a list of managers who have sold the back page of heralds to underwrite cost of this advertising.

Melba theatre in Dallas headed up the Interstate circuit's play of "Valley of the Eagles" with a flash theatre front which featured blow-ups of Life magazine's accolade for the film.

Sabie Conte, manager of Skouras theatre, in Bound Brook, N. J., joins the Round Table with news of his booking of the Accordion Band of local boys and girls as a Saturday attraction.

Defense Appeal Names 3 To Industry-Fund Drive

William German, president of W. J. German, Inc.; Morton Sunshine, executive director of the Independent Theatre Owners Association, and Ira Meinhardt, of Film Carriers, have accepted key posts in the motion picture industry's drive on behalf of the Joint Defense Appeal. Leon Goldberg and Edward L. Fabian, co-chairman of the JDA campaign, have announced. Mr. German will head the laboratories division; Mr. Sunshine the publicity division and Mr. Meinhardt the film delivery division. The JDA is seeking \$5,000,000 in 1952 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Short Product in First Run Houses

NEW YORK—Week of Aug. 11

ASTOR: <i>Oily Hair</i>	Warner Bros.
Feature: The Story of Will Rogers	Warner Bros.
CAPITOL: <i>By Leaps & Bounds</i>	Paramount
Feature: Carrie	Paramount
CRITERION: <i>Little House</i>	Disney-RKO
Feature: <i>Water Birds</i>	Disney-RKO
GLOBE: <i>Trial by Trigger</i>	Warner Bros.
Billy Mouse's Aquacade	20th-Fox
Feature: <i>Don't Bother to Knock</i>	20th-Fox
MAIFAIR: <i>Bug Parade</i>	Warner Bros.
Future Generals	Universal
Feature: <i>High Noon</i>	United Artists
PARAMOUNT: <i>Sportlight-Athletes in the Saddle</i>	Paramount
Friend or Fony (Popeye)	Paramount
Feature: <i>Jumping Jacks</i>	Paramount
ROXY: <i>Little Anglers</i>	20th-Fox
Jungle Land	20th-Fox
Power to Fly	Marathon
Real Miss America	Paramount
Feature: <i>Dreamboat Party</i>	20th-Fox
RADIO CITY MUSIC HALL: Pluto's Party	Disney-RKO
Feature: <i>Ivanhoe</i>	MGM

CHICAGO—Week of Aug. 11

CARNEGIE: <i>People Along the Mississippi</i>	Encyclopedia Britannica
Ain't She Tweet?	Warner Bros.
Feature: <i>Wild Heart</i>	RKO
CHICAGO: <i>How Science Serves You</i>	National Screen
Feature: <i>Where's Charley?</i>	Warner Bros.
ORIENTAL: <i>Gymnastic Rhythm</i>	MGM
Feature: <i>Son of Paleface</i>	Paramount
ROOSEVELT: <i>How Science Serves You</i>	National Screen
Feature: <i>Don't Bother to Knock</i>	20th-Fox
Feature: <i>Glory Alley</i>	MGM
STATE LAKE: <i>How Science Serves You</i>	National Screen
Feature: <i>High Noon</i>	United Artists
Feature: <i>Captive City</i>	United Artists
SURF: <i>The Story of Time</i>	Cornell
<i>Color Rhapsody</i>	Nemeth
<i>Dog Watch</i>	Columbia
Feature: <i>Encore</i>	Paramount
UNITED ARTISTS: <i>How Science Serves You</i>	National Screen
Feature: <i>King Kong</i>	RKO
Feature: <i>Leopard Man</i>	RKO

Universal Readies TV Promotion for "Arms"

Highlighting Universal's huge television promotional campaign for "The World in His Arms," the company's 40th anniversary year film in color by Technicolor, will be a special five minute film made from footage shot on the special premiere junket to Alaska in June, the studio announced last week. The film is being made available to some 60 TV stations from coast to coast. More than a dozen network and local television shows already have been lined up to feature promotions for the picture. Included are NBC's "Today," "The Big Payoff" and "Kate Smith Summer Matinee"; DuMont's "Broadway to Hollywood" and "Life Begins at 80"; ABC's "Away We Go" and "The Maggie McNellis Show," and CBS's "Bride and Groom" and "Mike and Buff."

Toronto Drive-In Shows Two Pictures at Once

TORONTO: Drive-ins like closed theatres are using special gimmicks to attract patrons. At the Dufferin Drive-In, just outside Toronto, where there is a twin screen, one screen is being devoted to art films, while the other caters to standard fare. At the Franklin and Herschorn operation at Grand Bay, outside St. John, N. B., seats for 300 patrons are provided. These are in addition to space for 650 cars.

Ohio Weekly Takes Up Exhibitors' Cause

The exhibitors' lot continues to be championed by friends of many years' standing. An example of the good will which the industry has gathered is seen in an editorial published last month in the *Liberty Press*, a weekly paper published and edited by Walt Shockley in Liberty Center, Ohio. In his column, "Pen Points," Mr. Shockley discusses the stiff competition which the ex-

hibitors have been up against since the war and then observes, "After an evening of crime, blood and raucous commercials it is a genuine pleasure to snap off the TV set and take the family to a quiet theatre for some really good top-notch entertainment." He concludes his column: "There's something about the informality and hospitality of the neighborhood theatre with its pop corn, candy and spontaneous audiences that is a distinct part of the American scene. Let's hope that it continues that way for a long time."

Screen Gems Prepares Ford Theatre TV Films

Screen Gems in Hollywood last week purchased the rights to "Edge of the Law," a detective story by Richard Denning, for preparation as one of the 39 half-hour television films which the Ford Motor Company has ordered for its Ford Theatre program. Earlier Screen Gems announced the preparation of "Life, Liberty and Orrin Dooley" for the series. Jules Bricken is producer.

Redstone, Mahoney Head 1952 Jimmy Fund for Drive-Ins

Michael Redstone of Redstone Drive-In Theatres and James Mahoney of Interstate Theatres have been appointed co-chairmen of the 1952 Jimmy Fund for drive-in theatres. Arthur Lockwood, general chairman has announced in Boston. The Fund is a New England effort to aid children with cancer. On the Fund committee also are Ray Canavan, of E. M. Loew's; George Roberts, Rifkin Theatres, and Ray Feeley, Independent Exhibitors.

Postpone WTO Annual Meeting

A new date will be announced shortly for the annual convention of the Western Theatre Owners. It has been scheduled for September 2-6, at Feather River, Cal.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 107 attractions, 4,266 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	5	11	14	21
About Face (WB)	—	5	23	14	2
African Queen, The (UA)	41	28	13	8	—
Aladdin and His Lamp (Mono.)	—	—	3	2	2
Anything Can Happen (Para.)	—	3	6	6	6
Atomic City (formerly Los Alamos) (Para.)	—	—	1	5	7
At Sword's Point (RKO)	—	10	18	10	9
Battle at Apache Pass (Univ.)	—	16	31	14	5
Belles on Their Toes (20th-Fox)	6	31	48	8	4
Belle of New York (MGM)	—	5	15	31	10
Bend of the River (Univ.)	24	55	33	4	1
Big Trees, The (WB)	—	4	26	35	4
Brave Warrior (Col.)	—	—	2	4	—
Bronco Buster (Univ.)	—	7	8	11	6
Bugles in the Afternoon (WB)	—	3	39	30	13
Captive City (UA)	—	—	3	1	4
Carbine Williams (MGM)	9	23	32	10	1
Carson City (WB)	—	13	10	11	1
Clash By Night (RKO)	—	6	13	2	—
Deadline U.S.A. (20th-Fox)	—	1	17	14	8
Death of a Salesman (Col.)	—	—	13	5	19
Denver and Rio Grande (Para.)	—	—	15	13	6
Diplomatic Courier (20th-Fox)	—	2	6	6	2
First Time, The (Col.)	—	3	13	7	3
Five Fingers (20th-Fox)	—	2	14	13	29
Flaming Feather (Para.)	—	4	18	13	8
Flesh and Fury (Univ.)	—	1	3	7	2
Fort Osage (Mono.)	—	8	11	2	—
Francis Goes to West Point (Univ.)	4	6	5	—	—
Girl in White, The (MGM)	1	13	14	9	2
Greatest Show on Earth, The (Para.)	12	2	—	—	1
Green Glove, The (UA)	2	3	9	1	1
Half Breed (RKO)	—	1	6	1	—
Harem Girl, The (Col.)	1	1	1	1	2
Has Anybody Seen My Gal? (Univ.)	2	6	3	2	—
Here Come the Nelsons (Univ.)	1	11	7	12	4
Hoodlum Empire (Rep.)	—	—	3	2	10
I Dream of Jeannie (Rep.)	—	2	1	2	3
Invitation, The (MGM)	1	8	22	28	9
Ivory Hunter (Univ.)	—	—	4	1	5
Jack and the Beanstalk (WB)	7	15	23	11	16
Just Across the Street (Univ.)	—	2	6	5	2
Just This Once (MGM)	—	2	15	23	5
Kangaroo (20th-Fox)	—	1	17	9	11

	EX	AA	AV	BA	PR
Las Vegas Story (RKO)	—	3	22	35	21
Lion and the Horse, The (WB)	1	3	12	11	12
Lone Star (MGM)	8	45	54	13	3
Love Is Better Than Ever (MGM)	—	1	7	15	13
Lovely to Look At (MGM)	9	13	7	2	—
Lure of the Wilderness (20th-Fox)	11	8	1	—	—
Lydia Bailey (20th-Fox)	—	8	21	1	—
Ma and Pa Kettle at the Fair (Univ.)	40	46	11	4	4
Macao (RKO)	—	3	11	18	4
Man in the White Suit (Univ.)	5	1	—	—	—
Mara Maru (WB)	—	—	9	25	4
Marrying Kind, The (Col.)	—	12	20	17	3
Meet Danny Wilson (Univ.)	—	—	3	17	16
Mutiny (UA)	—	—	6	3	6
My Six Convicts (Col.)	—	11	12	3	5
My Son John (Para.)	—	2	10	11	18
No Room for the Groom (Univ.)	—	—	3	9	—
Okinawa (Col.)	1	—	4	—	2
Oklahoma Annie (Rep.)	1	3	4	7	—
Outcasts of Poker Flat (20th-Fox)	—	—	9	8	3
Pat and Mike (MGM)	—	19	15	4	1
Paula (Col.)	—	—	3	7	2
Phone Call From a Stranger (20th-Fox)	—	7	26	38	30
Pride of St. Louis (20th-Fox)	10	25	54	15	2
Quo Vadis (MGM)	29	27	1	4	—
Rancho Notorious (RKO)	—	—	9	28	12
Red Ball Express (Univ.)	—	6	17	5	—
Red Mountain (Para.)	2	18	18	5	2
Red Skies of Montana (20th-Fox)	—	3	10	61	9
Retreat, Hell! (WB)	3	23	41	11	9
Return of the Texan (20th-Fox)	—	5	20	11	9
River, The (UA)	1	4	4	—	2
Rodeo (Mono.)	—	—	1	1	4
Rose of Cimmaron (20th-Fox)	1	4	5	8	1
Sailor Beware (Para.)	58	29	12	1	—
San Francisco (WB)	1	1	20	13	3
Scandal Sheet (formerly The Dark Page)	—	—	3	9	4
Scaramouche (MGM)	5	10	19	5	—
Scarlet Angel (Univ.)	—	—	5	5	—
Sellout, The (MGM)	—	1	1	8	4
Shadow in the Sky (MGM)	—	—	1	—	5
She's Working Her Way Through College (WB)	7	13	7	1	—
Singin' in the Rain (MGM)	20	30	34	6	1
Skirts Ahoy (MGM)	6	41	21	1	—
Sniper, The (Col.)	—	—	1	4	—
Snow White and the Seven Dwarfs (RKO)	—	21	18	5	1
Something to Live For (Para.)	—	1	3	11	6
Sound Off (Col.)	—	3	10	1	—
Steel Town (Univ.)	—	5	26	18	9
Streetcar Named Desire, A (WB)	17	16	22	13	10
Thief of Damascus (Col.)	—	—	2	2	3
This Woman Is Dangerous (WB)	—	1	9	17	19
Treasure of Lost Canyon (Univ.)	—	—	15	—	7
Viva Zapata! (20th-Fox)	1	6	13	41	63
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	10	10	12
Walk East on Beacon (Col.)	1	6	1	2	—
Washington Story (MGM)	—	—	2	2	2
We're Not Married (20th-Fox)	1	—	5	—	—
When in Rome (MGM)	—	—	2	8	10
Wild North, The (MGM)	1	10	24	20	5
Winning Team, The (WB)	—	6	19	30	2
With a Song in My Heart (20th-Fox)	17	65	22	—	—

Young Man With Ideas (MGM) — 2 11 8 5

The Product Digest

The Happy Time

Columbia-Kramer—Bees and Birds:

"The Happy Time" should prove just that for the nation's exhibitors.

There's plenty in this Stanley Kramer film to gladden the hearts of youngsters and oldsters, for this is a story about the problems of adolescence and how they upset the equilibrium of a smoothly-running family. Adding to the overall boxoffice potential is the publicity value garnered by the stage hit of the same name, produced by Richard Rodgers and Oscar Hammerstein.

Except for certain minor changes, the film holds to the stage version by Samuel A. Taylor, which is based on the book by Robert Fontaine. The entire background of the story is French-Canadian—colorful in itself—and the setting is Ottawa in the early 20's.

Strictly speaking, the family is not a smoothly-running one at all, for the young boy, Bobby Driscoll, shows signs of inheriting the robust French Canadian appreciation for a pretty ankle from his father, Charles Boyer, and grandfather, Marcel Dalio; and the uncles, Louis Jourdan, a travelling salesman with a collection of chorus girls' garters, and Kurt Kasznar, whose love of women is only slightly less than that for wine.

Playing the mother who tries desperately to stem this tide of extroversion is Marsha Hunt, whose more reserved approach to nature is explained by the fact that she is of Scotch heritage. Boyer, leader of the orchestra in a vaudeville house, takes pity on the comedy assistant to a magician who took liberties with her, and invites her to be the maid of the household.

The arrival of the maid, Linda Christian, is the sign for this happy-go-lucky family to really go haywire. The good-looking Jourdan falls in love with her; Driscoll develops a bad crush; and adding to all these complications is the fact that the youth has been caught at school with a copy of a magazine called "La Vie Parce."

Everything finally gets placed in its proper perspective and position, but not before some hilarious lines have been heard, and uproarious situations developed, on the screen. There is a slight tendency of the film to be somewhat static and talky, but these deficiencies become minor in view of the overall result.

Though some of the lines appear on the salty side, everything is in the best of taste, and stands up as a treat to audiences of a wide range of ages. The principals all do standout jobs, and really get into the spirit of the picture.

Kramer, and the director Richard Fleischer, have come up with a refreshing piece of cinema entertainment. The screenplay is by Earl Felton.

Reviewed at the Loew's 72nd Street in New York, where the audience roared and chuckled at the sneak showing. *Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.*

Release date, October, 1952. Running time, 98 minutes. PCA No. 15825. General audience classification.

Jacques Bonnard.....	Charles Boyer
Uncle Desmonde.....	Louis Jourdan
Susan Bonnard.....	Marsha Hunt
Bibi.....	Bobby Driscoll
Mignonette (Linda Christian).....	Linda Christian
Kurt Kasznar, Marcel Dalio, Jeannette Nolan, Dick Raane, Richard Erdman, Marlene Cameron, Gene Collins, Ann Faber, Kathryn Sheldon, Maurice Marsac, Edward Clark, Eugene Borden	

involved in smuggling activities, he helps Military Intelligence nab the Nazi leader by playing along with her. A romantic takedown follows on the climactic finale.

Seen at the MGM screening room in New York. Reviewer's Rating: Very Good.—FRED HIFF.

Release date, September, 1952. Running time, 96 minutes. PCA No. 15977. General audience classification.

Capt. Jeff Eliot.....	Gene Kelly
Wilhelmina (Willie) Lehr.....	Pier Angeli
Col. James Terry.....	Richard Rober
Lt. Parker.....	Richard Egan
Heinemann.....	Claus Clausen
Laurel.....	Wilfried Seelyer
Cabaret Singer.....	Margot Hirsch
Mrs. Keigler.....	Annie Rose
Harold Benedict, Otto Gebauer, Gertrud Wolle, Heinrich Gretler, Charlotte Flemming, Charles Gordon Howard, Bum Krueger, Claus Benton Lombard, Sepp Rist	

The Devil Makes Three

MGM—Kelly vs. the Neo-Nazis

Hidden behind the noncommittal title of this picture, exhibitors will find a highly dramatic, occasionally thrilling and ever romantic story revolving around an unusual and topical theme.

To make the film, which tells of the break-up of a ring of German nationalists out to prepare for another Nazi Reich, producer Richard Goldstone and director Andrew Marton took their cameras to Germany and much of what they have to show and say is done in effective semi-documentary fashion which gives the picture added impact.

"The Devil Makes Three" is acted by an impressive cast headed by Gene Kelly, who here deserts his dancing shoes to take a straight dramatic part, and Pier Angeli who is lovely and quite convincing as the German girl who helps the neo-Nazis smuggle gold across the border so as to be able to make a living in the difficult days in the Munich of 1947.

Jerry Wald wrote a very fine screenplay which pulls no punches on either side. It's all there—the bombed out homes, the bitterness, the German self-pity, the fight for survival. The picture is slow in starting but during its second half the pace accelerates until there is the smashing, thrilling chase climax which finally finds the Nazi leader trapped in the ruined desolation of Hitler's Berchtesgaden Eagle's Nest.

Much of the picture's effects, including the shots at Salzburg and the little local touches such as the scene in the Mozarteum, are heightened by the fact that the film was photographed on location. There is an air of realism and complete believability as Kelly's car speeds down the Autobahn, and in the unique, tense and exciting end.

The supporting cast, headed by Richard Rober, Richard Egan and a number of very good German actors including Wilfried Seyler and Claus Clausen, gives the picture an even more authentic atmosphere. Almost all characters speak English and if they do not, the camera does the translating for them.

Kelly as Capt. Jeff Eliot, who returns to Germany for a visit to see a family which once saved his life, finds only Pier alive and working in a cabaret. When he discovers that she is

The Kid From Broken Gun

Columbia—Durango Kid

The Durango Kid, in the person of Charles Starrett is back again with his perennial film partner, Smiley Burnette, and the result is a satisfactory western action film.

Starrett doubles in the dual role of hero Steve Reynolds and Durango, and shows himself to be as adept in handling a situation in a court room as he is when physically tangling with his opponents. Murder being the key to many western action stories, "The Kid From Broken Gun" is no exception.

It appears that Jack Mahoney, Starrett's good friend, has been accused of murder. And tied up with the murder is the disappearance of an iron box of gold coins, once hidden by Santa Ana's army when it penetrated deep into Texas.

However, it soon becomes evident that Mahoney is innocent of the murder and Starrett takes it upon himself to clear his friend. This involves a good amount of gunplay, fist fights and encounters with all kinds of skullduggery.

Angela Stevens, a woman lawyer who for her own nefarious reasons is defending Mahoney, is actually the slayer and part of an outlaw gang. Starrett cleans everything up nicely, and when he gets his evidence, convenes the court at the point of a gun and succeeds in proving his friend innocent and Miss Stevens guilty.

There is a lot of good, robust action throughout the film. The direction is in the hand of Fred F. Sears, and the producer is Colbert Clark. The acting is satisfactory. Barry Shippman and Ed. Earl Rapp wrote the screenplay.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.

Release date, August, 1952. Running time, 56 minutes. PCA No. 15990. General audience classification.

Steve Reynolds.....	Charles Starrett
The Durango Kid.....	Smiley Burnette
Sammy Burnette.....	Jack Mahoney
Jack Mahoney.....	Angela Stevens
Gail Kingston.....	
Tristram Coffin, Myron Healey, Helen Mowery, Mauritz Hugo, Edgar Dearing, Cris Alaeida, Pat O'Malley, John Casen	

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23,403	Newswards' House Guests (17)	...-11-18-52	1283	24,104	Man's Best Friend (7)	11-23-51	1278	7321	Loon Nut (7)	10-29-51	1255	8403	So You Want to Get It (10)	1-12-52	1331				
23,404	Ghost Buster (18)	3-7-52	1375	24,105	No Smoking (6)	11-23-51	1255	7322	Abu Ben Bogie (7)	11-19-51	1255	8404	So You Want to Enjoy It (10)	3-29-52	1315				
23,405	Newswards Take a Chance (17)	3-2-52	1447	24,106	Athletic Director (7)	12-14-51	1263	7323	Painter and the Painter (7)	12-10-51	1263	8405	So You Want to Go to a Convention (10)	6-7-52	...				
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23,501	Mad About Moonshine (19)	9-7-51	1170	24,107	Get Rich Quick (6)	8-31-51	1107	7324	Bathing Beauties (7)	1-17-52	...	8406	So You Never Tell a Lie (10)	8-2-52	...				
23,502	I Happened All Night (19)	9-28-51	1187	24,108	Cold Turkey (7)	9-31-51	1195	7325	Siberian King of Polar Bears (7)	1-17-52	...	8407	So You Want to be a... (10)	11-10-51	1271				
23,503	Apple in the Eye (19)	9-28-51	1187	24,109	Farm on Guard (7)	12-14-51	1263	7326	Crow Crazy (7)	3-3-52	1263	8408	Richard Hämmer & Orch. (10)	2-9-52	1283				
23,504	Slightly At Sea (16)	11-16-51	1283	24,110	Death of a Father (7)	12-14-51	1263	7327	Rockin' Driver (7)	3-31-52	1419	8409	Harry Owens and Royal Hawaiian Orch. (10)	4-12-52	1391				
33,301	James and Peleties (16)	9-19-52	1434	24,111	Two Chips and A Miss (6)	2-28-52	1331	7328	Mount Cook Horn (7)	5-28-52	1479	8410	U. S. Navy Band (10)	6-21-52	...				
33,302	Kitchen Cyane (18)	10-17-52	1447	24,112	Lambert, The Sheepish Lion (8)	4-4-52	1391	7329	Fairweather Friends (7)	6-23-52	1479	8411	The Serenaders (10)	8-16-52	...				
33,303	Apple Turned to Eye (19)	11-14-52	1255	24,113	Two Friends Stick Together (7)	4-25-52	1434	7330	Apple Andy (7)	7-21-52	...	8412	MELODY MASTER BAND	...	...		
33,304	Radio Rampage (16)	12-12-52	1455	24,114	Two Chips Goody (6)	5-16-52	1419	7331	Wacky Wendi (7)	8-18-52	...	8413	MERRIE MELODIES AND LOONEY TUNES	...	...		
33,305	Alibi Baby (18)	1-9-53	1455	24,115	Bootsie, Little Blue Cup (7)	6-16-52	1443	7332	Musical Moments (7)	9-13-52	...	8414	(Color)	...	...		
33,306	Mother-in-Law's Day (18)	2-6-53	1455	24,116	Teachers Are People (6)	6-27-52	1443	7365	Blue Barron (15)	3-12-52	...	8415	Chessie Chasers (7)	8-25-51	...				
33,706	Home Work (19)	2-6-53	1455	24,117	Uncle Donald's Ants (7)	7-18-52	1434	7366	Comin' Downhill (7)	3-22-52	...	8416	Leveine Lephors (7)	8-8-51	...				
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23,701	Lord Epping Returns (19)	9-21-51	1259	24,118	Little House (8)	8-8-52	1479	7367	Buddy Morrow and His Orchestra (15)	6-18-52	...	8417	Twet, Twet, Twet (7)	12-15-51	1239				
23,702	Too Many Wives (16)	11-21-51	1258	3104	Football Winning Ways (8)	8-8-51	1134	7368	Prune Parade (15)	7-30-52	...	8418	The Prize Peat (7)	12-15-51	1239				
31,701	A. Pol. (16)	11-21-51	1258	3105	Accent on Balance (8)	10-11-51	1167	7369	Dirk Stable & Apartments (7)	1-10-52	1239	8419	Who's Kitten Wha? (7)	1-5-52	1283				
31,702	It Happened on a Dreamy Day (17)	10-3-52	1454	3106	Surf Riding (8)	12-51	1299	7370	Dickie May Orch. (15)	7-30-52	...	8420	Twet, Twet, Twet (7)	1-2-52	1331				
33,703	Wrong Room (19)	10-31-52	1479	3201	Fighting Cohens (9)	2-52	1434	7371	Billy May Orch. (15)	8-20-52	...	8421	Dirig Ahng Daffy (7)	11-17-51	1243				
33,704	He Asked for It (18)	11-28-52	1454	3202	Sailors and Slades (6)	6-52	1434	7372	Twet, Twet, Twet (7)	8-20-52	...	8422	Twet, Twet, Twet (7)	12-15-51	1239				
33,705	Panic in the Parlor (18)	12-26-52	1255	3203	Football Review (10)	9-52	1479	7373	Blue Barron (15)	3-12-52	...	8423	Chessie Chasers (7)	8-25-51	...				
33,706	Home Work (19)	1-23-53	1455	20th CENTURY-FOX															
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23,201	Tom Benecke (18)	10-5-51	1255	5121	Little Roquefort in Pastry (7)	10-51	1155	7374	Italian Interlude (9)	11-5-51	1195	7718	Chessie Chasers (7)	8-25-51	...				
23,202	Two Little Rascals (10)	11-9-51	1263	5122	Helpful Genl. the (7)	10-51	1170	7375	Brooklyn Goss South (9)	1-21-52	1239	8701	Leveine Lephors (7)	8-8-51	...				
33,201	Harris in the Spring (19)	7-12-52	1455	5123	Heckle and Jeckle in Training (7)	1-1-52	1155	7376	Sail, Hel (9)	2-25-52	1299	8702	Twet, Twet, Twet (7)	9-22-51	...				
33,202	Swing It (16)	10-10-52	1455	5124	Mighty Mouse in a Cat's Tail (7)	1-1-52	1155	7377	Time's Arrow (9)	6-16-52	1331	8703	Beast for Punishment (7)	10-20-51	1299				
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23,101	Last of the Wild West (17)	10-12-51	1171	5125	Seaside Adventure (7)	2-52	1195	7378	Future Generals (9)	8-4-52	1434	8704	Big in a Guilty Case (7)	8-30-52	...				
23,102	Railroad Special Agent (15)	11-9-51	1171	5126	Swiss Gondola (9)	2-52	1195	7379	Village Metropolis (9)	9-8-52	1434	8705	Dirig Ahng Daffy (7)	11-17-51	1243				
23,104	Lady Macbeth (18)	12-7-51	1194	5127	City Slacker (7)	3-52	1179	7380	King of the Outdoors (7)	12-15-51	1239	8706	Who's Kitten Wha? (7)	1-5-52	1283				
23,105	Heads in the Camera (15)	2-1-52	1255	5128	Prayer of the Rest (7)	3-52	1330	7381	Emperor's Marshall (7)	1-24-51	1239	8707	Twet, Twet, Twet (7)	1-2-52	1331				
23,106	Football Headliners (16)	12-14-51	1238	5129	Flat Foot Fiddling (7)	4-52	1330	7382	Born to Peek (7)	2-25-52	1798	8708	Cracked Quack (7)	7-3-52	...				
23,107	Sound Signal (17)	2-29-52	1323	5130	Time Gallop on (7)	4-52	1351	7383	Stage Hoax (7)	4-21-52	1358	8709	Goony Go-Loony (7)	8-8-52	1339				
23,108	Native in Fifty (16)	3-28-52	1434	5131	Off to the Opera (7)	5-52	1356	7384	Woodpecker in the Rough (7)	6-18-52	1405	8710	Going Gonzo Gonzo (7)	12-23-52	1407				
23,109	Madison Square Garden (14)	5-23-52	1446	5132	The Haughty Cobblers (7)	5-52	1358	7385	King of the Outdoors (7)	12-15-51	1239	8711	Little Red Rodent Hour (7)	3-3-52	1447				
23,110	Your Doctor (15)	6-20-52	1446	5133	Man in the Mirror (7)	5-52	1443	7386	Stowid Cupid (7)	5-1-51	1239	8712	Sock-A-Doode-Do (7)	5-10-52	1446				
23,111	West Point Today (15)	7-18-52	1446	5134	Hansel and Gretel (7)	6-52	1433	7387	Pulki (7)	10-1-51	1239	8713	Beep Beep (7)	5-24-52	1455				
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24,201	Recording Session (9)	8-7-51	1179	5135	Flapper Frolics (7)	6-52	1443	7388	Redwood Gap (7)	10-1-51	1239	8714	Cracked Quack (7)	7-3-52	...				
24,202	Icebreaker (9)	10-5-51	1187	5136	Bootsie (7)	7-52	1443	7389	Twet, Twet, Twet (7)	1-2-52	1331	8715	King of the Outdoors (7)	8-18-51	...				
24,203	America's Singing Boys (10)	11-2-51	1263	5137	Happy Holland (7)	7-52	1443	7390	Swifflies and Snorkers (7)	10-15-51	1239	8716	Art of Archery (10)	10-6-51	1135				
24,204	Riders in the Rain (18)	11-2-51	1263	5138	Happy Holland (7)	7-52	1443	7391	Smiffles and the Bookworm (7)	10-15-51	1239	8717	King of the Outdoors (7)	10-6-51	1135				
24,205	Man With A Record (9)	12-28-51	1359	5139	Goldilocks and the Jivin' (7)	12-1-51	1299	7392	Of Then I Sing (7)	1-12-52	1330	8718	Emperor's Horses (7)	1-5-52	1390				
24,206	Laughs From the Past (1)	1-25-52	1390	5140	Man to Man (7)	12-52	1352	7393	Brave Little Tozer (7)	1-15-52	1330	8719	Glumorous in Tennis (18)	1-5-52	1390				
24,207	Smugglers Beware (8)	2-22-52	1351	5141	Little Anglers (7)	7-52	1446	7394	Scenes Time for Comedy (7)	4-12-52	1405	8720	Switzerland Sportland (7)	1-7-52	1407				
24,208	At Home With Royalty (9)	3-21-52	1375	5142	Housebusters (7)	8-52	1446	7395	Hush My Mouse (7)	6-18-52	1446	8721	Contestants Sports (7)	8-28-52	1405				
24,209	Swingin' in Mexico (10)	4-18-52	1435	5143	Memory Songs (10)	5-19-52	1319	7396	Boo Parade (7)	7-12-52	1479	8722	Snow Frolics (10)	7-26-52	1434				
24,210	To the Rescue (8)	5-16-52	1446	5144	Song Dreams (10)	6-23-52	1351	7397	Merrie Old Soul (7)	8-2-52	1479	8723	Spills & Spunk (10)	8-9-52	...				
34,201	Sweet Land of Liberty (9)	7-4-52	1447	5145	Song Dreams (10)	6-23-52	1351	7398	Fresh Airdale (7)	8-30-52	...	8724	Industry Shorts				
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24,302	Touchdown Town (8)	10-18-51	1179	5147	Desert Nomads (22)	1-21-52	1238	7400	Bad Bell, Ben Bell (7)	12-1-51	1255	8726	Lighter Than Air (10)	10-20-51	1299				
24,303	Backyard Hockey (9)	11-16-51	1299	5148	Eskimo Sea Hunters (21)	2-18-52	1380	7401	Operation: Rabbit (7)	1-19-52	1358	8727	Fun (10)	1-15-52	1454				
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24,305	Winter Natives (10)	1-1-52	1247	5150	Tropical Mountain Island (21)	2-19-52	1391	7403	Water, Water Everywhere (7)	3-15-52	1446	8729	Spills & Spunk (10)	8-9-52	...				
24,306	That Man Mackey (8)	2-8-52	1375	5151	Land Behind the Dikes (20)	4-21-52	1359	7404	Hasty Hare (7)	6-7-52	1479	8730	Witch Doctor (10)	1-17-52	1479				
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24,310	Hockey Stars' Summer	5-8-52	1447	5155	Farming in South China (18)	7-14-52	1479	7408	Kaffe Thrower, The (7)	9-28-51	1171	8734	"CLASSICS OF THE SCREEN"				
34,301	Beaver Valley (32)	... Net Set	398	5156	Cattle and the Corn Belt	8-11-52	1479	7409	Kaffe Thrower, The (7)	10-14-51	1171	8735	Kaffe Thrower, The (7)	10-14-51	1171				
34,302	Eskimo Family (27)	... Net Set	395	5157	Prized Petrels (10)	12-23-52	1479	7410	Kaffe Thrower, The (7)	10-14-51	1171	8736	Industry Shorts	...	...		
34,303	Nature's Hair (35)	... Net Set	392	5158	Operation: Rabbit (7)	1-19-52	1359												

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1486-1487 issue of August 16, 1952.

Feature Product by Company starts on Page 1493, issue of August 16, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(\$)=synopsis	Page	Nat'l Groups	L. of D.	Herald Review
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr. '52	95m	Feb. 23	1245	AYC	A-2 Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2 Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382	AYC	A-2 Good
Affair in Trinidad	Col.	Rita Hayworth-Glenn Ford	Sept. '52	98m	Aug. 2	1470		B Fair
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2 Very Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383		A-1 Good
Against All Flags (color)	Univ.	Errol Flynn-Maureen O'Hara	Dec. '52		July 12	[S] 1443		
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B Very Good
Amazing Monsieur Fabre, The [Fr.] (Eng. Dial.)	Meadow	Pierre Fresnay	Not Set	90m				
Anna (Ital.)	Lux	Silvano Mangano-Vittorio Gassmann	Oct. 12, '52	111m	Aug. 9	1477		Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May 2, '52	107m	Mar. 1	1253	AYC	A-1 Very Good
Apache Country	Col.	Gene Autry	May 2, '52	62m	May 24	1374	AYC	A-1 Good
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Aug. 18, '52	78m	Aug. 2	1470		Good
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, '52		July 12	[S] 1443		A-1
Assignment-Paris	Col.	Dana Andrews-Marta Toren	Not Set		July 12	[S] 1442		A-1
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb. '52	81m	Jan. 26	1214	AYC	A-2 Good
Atomic City, The (5120)	Para.	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1 Good
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433		A-1 Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr. '52	85m	Apr. 5	1306	AYC	A-1 Good
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, '52		Aug. 9	[S] 1478		
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Oct. '52	103m	July 12	[S] 1443		A-1 Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb. '52	82m	Feb. 23	1245	AYC	A-1 Very Good
Bellies on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1 Good
Bend on the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb. '52	91m	Jan. 26	1213	AYC	A-1 Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set	77m	Aug. 2	1470		Good
Big Jim McLain (131)	WB	John Wayne-Nancy Olson	Aug. 30, '52					A-2
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threets	Aug. '52	140m	July 12	1441		Excellent
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2 Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1 Good
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara	[reissue] July, '52		Oct. 17, '42			Good
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec. '52		Apr. 19	[S] 1322		
Bloodhounds of Broadway (color)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov. '52					
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan. '52	98m	Jan. 19	1194		A-1 Fair
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept. '52					
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52					
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	103m	Dec. 29	1169	AY	A-2 Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	Aug. '52	67m	May 10	1358	AYC	A-1 Good
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June '52	73m	May 17	1366	AY	A-1 Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan. '52	94m	May 31	1383	AY	B Good
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May '52	97m	July 28	947	AY	A-1 Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. '52	80m	Apr. 12	1313	AYC	A-1 Good
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	66m	Feb. 2	1222		Average
				85m	Feb. 2	1221	AY	Good
CALIFORNIA Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398	AY	A-1 Good
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug. '52	85m	July 26	1462	AYC	Good
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2 Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1 Average
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May '52	101m	Apr. 19	1321	AY	A-2 Very Good
Carrie (5123)	Para.	Arlene Dahl-John Payne	Sept. '52	97m	Aug. 2	1469		Very Good
Carson City (color) (123)	Para.	Jennifer Jones-Laurence Olivier	Aug. '52	118m	June 14	1397		B Excellent
Cat People, The (267)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1 Very Good
Chicago Calling	RKO	Simone Simon-Kent Smith	[reissue] Feb. '52	73m	Nov. 14, '42			
Cimarron Kid, The (color) (213)	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2 Good
Clash by Night (229)*	Univ.	Audie Murphy-Beverly Tyler	Jan. '52	84m	Dec. 15	1153	A	B Good
Cloudburst (Brit.)	RKO	Barbara Stanwyck-Paul Douglas	June '52	105m	May 17	1366	A	A-2 Good
	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B Fair

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				(S)=synopsis	Issue	Page	Nat'l Groups	L. of D.	Heral Review
Clouded Yellow, The (Brit.)	Col. Rep.	Jean Simmons-Trevor Howard	Aug. '52	89m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	UA	Rex Allen-Mary Ellen Kay	Feb. 8 '52	67m	Feb. 23	1246	AYC	A-1	Good
Confidence Girl	WB	Tom Conway	June 20 '52	81m	June 7	1390		A-2	Good
Crimson Pirate (color)	Col.	Burt Lancaster-Eva Bartok	Sept. 27 '52	104m					
Cripple Creek (color)	UA	George Montgomery-Karin Booth	July. '52	78m	June 28	1427	AY	A-1	Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poiter	Aug. 22 '52	96m	Jan. 26	1213		A-2	Excellent
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May '52	92m	Apr. 26	1330		C	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb. '52	116m	Aug. 25	990	AY	B	Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21 '52	59m	May 17	(S)1367		A-1	
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb. '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan. '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June '52	89m	Mar. 29	1298	AY	A-1	Fair
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May '52	60m	May 24	1374	AY	A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11 '52	71m	May 17	(S)1367		A-1	Good
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Sept. '52	96m	Aug. 16	1485		B	Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July. '52	97m	June 21	1417	AY	A-2	Excellent
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1 '52	85m	Apr. 26, '47			A	Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug. '52	76m	July 19	1453	B		Very Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June '52		Jan. 12	(S)1186		B	
Down Periscope (AA-23)	AA	Mark Stevens-Dorothy Malone	Nov. 30 '52					A-2	
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug. '52	83m	July 26	1461		A-1	Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug. '52	77m	July 12	1442		A-1	Good
EDWARD and Caroline (French)	Comm.	Daniel Gelin-Anne Vernon	Apr. '52	90m	May 3	1350			
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July. '52	90m	Apr. 5	1305	AY	A-2	Good
Everything I Have Is Yours (color)	MGM	Marge and Gower Champion	Oct. '52						Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1 '52	80m	Mar. 29	1298	AY	A-2	Good
Faithful City, The (Israel) (303)	RKO	Jamie Smith-John Slater	May '52	86m	Apr. 5	1306	AY	A-1	Very Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7 '52						
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug. '52	79m	July 12	1441		A-1	Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21 '52	53m	July 5	(S)1434		A-1	
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25 '52	78m	May 10	1357	AY	A-2	Good
Finders' Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan. '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb. '52	89m	Jan. 26	1214	AY	A-2	Very Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar. '52	108m	Feb. 16	1237	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan. '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Aleen Whelan	Feb. '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar. '52	83m	Mar. 8	1261	AY	A-2	Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11 '52	93m	Jan. 26	1214	A	A-2	Very Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10 '52	72m	Jan. 26	1215	A	A-1	Very Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1 '52	95m	June 21	1418	A	A-2	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Duguay	Not Set		Mar. 22	(S)1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July. '52	81m	June 14	1397	AYC	A-1	Very Good
GAMBLER and the Lady (5118)	Lippert	Dane Clark	Nov. 5 '52						
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan. '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The (232)	MGM	June Allyson-Arthur Kennedy	May '52	93m	Mar. 22	1289	AY	A-1	Very Good
Glory Alley (234)	MGM	Leslie Caron-Ralph Meeker	June '52	79m	May 24	1373	A	B	Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1 '52	88m	May 3	1350	AYC	A-2	Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15 '52	63m	July 5	(S)1434		A-1	
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S)1323		B	
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July. '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28 '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15 '52	121m	Dec. 9 '44			A-1	Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21 '52	52m					
Guns Along the Border (5224)	Mono.	Johnny Mack Brown	Oct. 12 '52						
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May '52	81m	Apr. 19	1321	AY	B	Good
Happy Time, The	Col.	Charles Boyer-Louis Jourdan	Oct. '52	94m	Aug. 16	1485	AY	A-2	Excellent
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb. '52	70m	Jan. 19	1194	AY	A-1	Good
Has Anybody Seen My Gal? (226)	Univ.	Piper Laurie-Charles Coburn	July. '52	89m	June 14	1397	AYC	A-1	Good
(color)	Col.	Charles Starrett-Smiley Burnette	Feb. '52	54m	Feb. 16	1238	AYC	A-1	Good
Hawk of Wild River, The (482)	Col.	Sterling Hayden-Jan Leslie	Sept. 5 '52	87m	Aug. 9	(S)1478			
Hellgate (5113)	Lippert	Leo Gorcey-Huntz Hall	June 29 '52	89m	June 14	1398		A-2	Good
Here Come the Marines (5212)	Mono.	Ozzie Nelson-Harriet Nelson	Feb. '52	76m	Jan. 19	1193	AYC	A-1	Good
Here Come the Nelsons (210)	Univ.	Gary Cooper-Grace Kelly	July 30 '52	85m	May 3	1349	AY	A-2	Very Good
High Noon	UA	Liam Redmond-Mary Morris	May '52	90m	May 31	1382		A-1	Excellent
High Treason (Brit.)	Pacemaker	Whip Wilson	Nov. 9 '52		July 12	(S)1443			
Hired Guns (5254)	Mono.	Bowery Boys	Mar. 23 '52	64m				A-1	
Hold That Line (5211)	Mono.	Keenan Wynn-Janice Rule	July '52	72m	June 28	1426	A	A-2	Good
Holiday for Sinners (239)	MGM	Ronald Reagan-Rhonda Fleming	Jan. '52	91m	Nov. 17	1110	AY	A-1	Fair
Hong Kong (color) (5109)	Para.	Brian Donlevy-Claire Trevor	Apr. 15 '52	98m	Feb. 23	1246	AY	A-1	Good
Hoodlum Empire (5105)	Rep.	Robert Ryan-Julia Adams	Oct. '52						
Horizons West (235) (color)	Univ.	Peter Lawford-Dawn Addams	Not Set	79m	June 21	(S)1419			
Hour of Thirteen, The	MGM	Robert Lowery-Virginia Grey	Jan. '52	65m	Mar. 9 '46				Average
House of Horrors	Realart	Charles Laughton-M. O'Hara	reissue						
Hunchback of Notre Dame, The (266)	RKO	Yvonne De Carlo-John Ireland	Feb. '52	117m					
Hurricane Smith (color) (5204)	Para.	Oct. '52							
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-Davis Wayne	Not Set						
I Dream of Jeannie (color) (5106)	Rep.	Ray Middleton-Muriel Lawrence	June 1 '52	90m	June 14	1398	AYC	A-1	Good
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway	reissue	69m					
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan. '52	102m	Nov. 3	1093	AY	A-2	Good
I'll Get You	Lippert	George Raft	Dec. 10 '52						
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12 '52	110m	Dec. 8	1133	AY	A-2	Excellent

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In a Padded Cell	Realart	Olsen and Johnson	(reissue) Feb., '52	69m	Dec. 29	1170	AY	A-1	Good
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Jan. 26	1214	AY	A-2	Very Good
Invitation, The (130)	MGM	Dorothy McGuire-Van Johnson	Feb., '52	85m	Aug. 2	1470	A	B	Fair
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	93m	June 28	1426	AYC	A-1	Excellent
Island Rescue (Brit.) (283)	Univ.	David Niven-Glynn Johns	June, '52	87m	July 26	[S]1463			
It Grows on Trees	Univ.	Irene Dunne-Dean Jagger	Nov., '52	89m	Nov. 24	1117	AY	A-1	Very Good
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	107m	June 21	1417	AYC	A-1	Excellent
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52	97m	May 24	1373	AYC	A-1	Very Good
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52						
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Dan Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Johnny and the Giant	Lippert	Animation	Nov. 20, '52						
Killer (5116) (color)	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389	AYC	A-1	Excellent
Jumping Jacks (5121)*	Col.	Charles Starrett-Smiley Burnette	July, '52	54m	July 5	1433		A-1	Good
Junction City (486)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 9	[S]1478		A-1	
Jungle, The (5112)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle Jim in the Forbidden Land (429)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2	Very Good
Just Across the Street (223)	Para.	Bing Crosby-Jane Wyman	Sept., '52	95m	Aug. 4	1469		A-2	Excellent
Just for You (color) (5201)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good
Just This Once (224)									
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Meureen O'Hara	June, '52	84m	May 24	1373	AY	A-2	Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	May 20, '52	65m	May 24	1374		A-1	Good
Kid from Broken Gun	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	Aug. 16	1485		A-1	Good
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
Konga: The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m					
LADY in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43			A-2	Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		B	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	60m	Dec. 1	1125		A-1	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	B	Good
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	A-1	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1	Good
Last Train from Bombay	Col.	Jon Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471		A-1	Average
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44			A-2	Good
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	94m	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45			A-2	Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo (reissue)	May, '52	66m					
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462		A-2	Good
Les Misérables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291		A-2	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Lost in Alaska (229)	Univ.	Abbott & Costello-Mitzi Green	Aug., '52	76m	July 26	1462		A-2	Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2	Excellent
Lure of the Wilderness (Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461		A-1	Very Good
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m	Aug. 9	[S]1478		A-2	
Man Behind the Gun (color)	WB	Randolph Scott-Patrice Wymore	Sept. 13, '52	51m					
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	82m	Feb. 26, '52			A-2	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m	Apr. 5	1305	AY	A-2	Excellent
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Mar. 15	1281	AY	A-2	Fair
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Apr. 26	1329		A-2	Good
Maytime in Mayfair (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Sept., '52	94m	Jan. 19	1193	AY	A-2	Good
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	July 12	1441		A-2	Excellent
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Sept., '52	105m	Aug. 9	[S]1478			
Million Dollar Mermaid (color)	MGM	Esther Williams-Victor Mature	Not Set						
Miracle of Our Lady of Fatima (color)	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m					
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Monkey Business	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52						
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 17, '52	54m	Aug. 9	[S]1478			
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1	Good
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1	Good
Mutiny (color)	UA	Patricia Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Man and I	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	July 26	[S]1463			
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
My Wife's Best Friend	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52						
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast	(spec.) Mar., '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaine	Denis O'Dea-Vittorio Manzana	Apr. 9, '52	82m	Mar. 15	1282		A-1	Good
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52						
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
Night Without Sleep	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52						
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set						
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	80m	Apr. 26	1329		B	Good
No Time for Flowers	RKO	Viveca Lindfors-Paul Christian	Oct., '52	82m	May 10	1357	A	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	L. of D.	Herald Review	
				(S)	Synopsis				
O. HENRY'S Full House	20th-Fox	All Star Cast	Sept. '52	Aug. 9	(S) 1478				
Okinawa (432)	Col.	Pat O'Brien-Richard Danning	Mar. '52	Mar. 1	1254	AY	A-1	Fair	
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	Apr. 12	1314	AYC	A-1	Good	
Old Oklahoma Plains (5144)	Rep.	Rex Allen	July 25, '52	60m	Aug. 9	(S) 1478			
Oil West, The (473)	Col.	Gene Autry	Jan. '52	91m	Jan. 12	1180	AYC	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan. '52	82m	Dec. 1	1125	A	A-2	Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262	B	Fair	
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug. '52	105m	July 19	1454	A-1	Good	
Outcasts of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	93m	May 17	1366	A	B	Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May '52	81m	May 10	1357	A	A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June '52	75m	Apr. 19	1321	B	Averages	
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar. '52	63m	Mar. 15	1282	AY	A-2	Good
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Park Row	UA	Gene Evans-Mary Welch	Aug. 12, '52	83m	Aug. 9	1477	AY	A-2	Good
Pat and Mike* (235)	MGM	Spencer Tracy-Katharine Hepburn	June '52	95m	May 17	1365	AY	A-2	Excellent
Paula	Col.	Loretta Young-Kent Smith	June '52	80m	May 17	1366	AY	A-2	Good
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb. '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m	Aug. 9	(S) 1479			
Present Arms	Lippert	Joe Sawyer-William Tracy	Oct. 25, '52						
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr. '52	93m	Mar. 1	1253	AYC	A-1	Very Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365	A	A-2	Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RAINBOW Round My Shoulder (C)	Col.	Frankie Laine-Billy Daniels	Sept. '52	78m	Aug. 9	1477			
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June '52	95m	Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Merle Dietrich-Arthur Kennedy	Mar. '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyō	Mar. '52	86m	Jan. 12	1185	A	B	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May '52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizabeth Scott	May '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Graves-Andrea King	May 15, '52	87m	May 17	1367	A	A-2	Fair
Red River	UA	John Wayne-M. Cliff	[reissue] June 6, '52	125m	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb. '52	98m	Jan. 26	1213	AY	A-1	Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July '52	75m	June 21	1418	AY		Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar. '52	88m	Feb. 16	1237	AY	A-1	Fair
River, The (color)	UA	Radhe-Emmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar. '52	60m	Feb. 9	1230	AYC	A-1	Good
Road to Bali (color)	Para.	Bing Crosby-Bob Hope	Dec. '52		July 12	(S) 1443			
Robin Hood (see Story of Robin Hood)									
Rodoo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262	A	A-1	Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B	Excellent
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	71m	June 21	(S) 1419			
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers	Apr. '52	72m	Mar. 8	1262	AY	A-2	Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June '52	54m	June 28	1427	AYC	A-1	Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb. '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July '52	90m	June 28	1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B	Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov. '52	95m	Apr. 19	(S) 1322			
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar. '52	82m	Jan. 12	1186	AY	A-2	Good
Scaramouche (C) (236)*	MGM	Stewart Granger-Janet Leigh	June '52	115m	May 17	1365	AYC	A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June '52	81m	May 31	1382	A	B	Good
Scotland Yard Inspector (5117)	Lippert	Cesar Romero-Lois Maxwell	Oct. 1, '52						
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	71m	July 12	(S) 1443			
Secret Flight (Brit.)	Unity	Ralph Richardson-Raymond Huntley	Aug. 5, '52	74m	July 12	1442			
Secret People (Brit.) (5119)	Lippert	Valentino Cortese-Audrey Hepburn	Aug. 25, '52	74m	Aug. 9	(S) 1478			
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb. '52	83m	Dec. 15	1153	A	B	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323			
She's Working Her Way Through College (C) (128)*	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389	AY	B	Very Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr. '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May '52	109m	Apr. 12	1313	AYC	A-1	Excellent
Sky Full of Moon	MGM	Carleton Carpenter-Jan Sterling	Oct. '52						
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246			
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan. '52	55m	Feb. 2	1222	AYC	B	Fair
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May '52	87m	Mar. 22	1290	A	A-1	Good
Snow White and the Seven Dwarfs (292) (color)	RKO	Disney Feature	[reissue] Feb. '52	83m	Dec. 25, '37				
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	[Spec.]						
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct. '52	97m	Aug. 9	(S) 1478			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar. '52	89m	May 3	(S) 1350			
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept. '52	75m	Feb. 2	1221	A	A-2	Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug. '52	95m	July 19	1453	B	Excellent	
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May '52	83m	Apr. 12	1313	AYC	A-1	Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May '52	73m	Mar. 29	1298	A	A-2	Fair
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m	Mar. 22	1261	AY	A-2	Good
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar. '52	85m	Mar. 8	1261	AY	A-2	Good
Steel Trap	20th-Fox	Joseph Cotten-Teresa Wright	Oct. '52						
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	June 16, '52	71m	June 7	1389			
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29	(S) 1298			
Storm Over Tibet (416)	Col.	Dianna Douglas-Ree Reason	July '52	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C) (391)*	Disney-RKO	Richard Todd-Jean Rice	July '52	84m	Dec. 22	1289	AYC	A-1	Very Good
Story of Will Rogers (color) (129)	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453	A	A-1	Excellent
Straight Jacket	Realart	Ritz Brothers	[reissue] Feb. '52	61m					

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Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stephane-Edouard Dermithe	July, '52	95m	Aug. 9 1477			Good
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46			
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12 1315		B	Average
Stranger in Between, The (Brit.)	Univ.	Dirk Bogarde-Elizabeth Sellars	Not Set	88m				
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16 885	A	B	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m	July 26 (S)1463	A-1	A-1	
Sudden Fear (362)	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26 1461	A-2	A-2	Very Good
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16 1238	AY	A-2	Good
Tales of Hoffmann (color) (Brit.)	UA	Moira Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51 793	AY	A-2	Excellent
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1 1254	AY	A-2	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5 1306	AYC	A-1	Good
Tarzan's Savage Fury (225)	RKO	Lee Barker-Dorothy Hart	Apr., '52	80m	Mar. 22 1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52					
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22 1162	AY	A-2	Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					
Chief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52				A-1	
This Above All (253)	20th-Fox	Tyrone Power-Jean Fontaine (reissue)	May, '52	110m	Mar. 8 (S)1263	AYC	B	
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	May 16, '42			
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	Jan. 26 1214	A	B	Good
Three Sinners (French)	Sachson	Fernandine-Line Noro	July, '52	84m	May 31 1383	AYC	A-2	Fair
Thunder in the East	Para.	Alan Ladd-Deborah Kerr	Not Set					Average
Thundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20, '52	54m	Aug. 2 (S)1442			
Tiger Man	Lippert	Special Cast	Sept. 15, '52		Aug. 2 1471		A-1	Good
To the Shores of Tripoli (color) (257)								
Tomorrow Is Too Late (Ital.)	20th-Fox	John Payne-Maureen O'Hara (reissue)	July, '52	86m	Mar. 14, '42			
Toughest Man in Arizona (color)	Burstyn	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19 1322	AY	A-2	Excellent
Trail Guide (219)	RKO	Vaughan Monroe-Jean Leslie	Not Set		July 5 (S)1433			
Treasure of Lost Canyon (C) (209)	Univ.	Tim Holt-Linda Douglas	Feb., '52	60m	Feb. 2 1222		A-1	Good
Tulsa (color)	UA	William Powell-Julia Adams	Mar., '52	81m	Feb. 16 1237	AYC	A-1	Good
Turning Point, The (5205)	Para.	Susan Hayward-R. Preston (reissue)	June 6, '52	90m	Mar. 19, '49			Excellent
UNDER the Red Sea	RKO	William Holden-Alexis Smith	Nov., '52	85m	Apr. 26 (S)1330			
Untamed Frontier (color) (230)	Univ.	Documentary	Sept., '52					
VALLEY of Eagles (5114)	Lippert	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19 1454		A-2	Good
Viva Zapata (206)*	20th-Fox	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22 1290	AYC	A-2	Excellent
WACO (5224)	Mono.	Merlon Brando-Jean Peters	Mar., '52	113m	Feb. 9 1229	AY	A-2	Excellent
Wagon Team	Col.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1 1254		A-2	Very Good
Wagons West (color) (5203)	Mono.	Gene Autry	Sept., '52					
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21 1418		A-1	Good
Walk East on Beacon (426)*	Col.	Jean Peters-Hugh Marlowe	July, '52	108m	May 31 1381	AY	A-2	Excellent
Wall of Death (Brit.)	Realart	George Murphy-Virginia Gilmore	Apr., '52	98m	Apr. 26 1329	AY	A-1	Very Good
Washington Story (238)	MGM	Susan Shaw-Maxwell Reed	July, '52	80m	Apr. 19 1321		A-2	Fair
Way of a Gaucho (color)	20th-Fox	Van Johnson-Patricia Neal	July, '52	82m	June 28 1425		A-1	Excellent
We're Not Married (221)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52		Aug. 9 (S)1478			
Westward the Woman (216)	MGM	Ginger Rogers-David Wayne	July, '52	85m	June 28 1425	AY	B	Excellent
What Price Glory (color) (226)	20th-Fox	Robert Taylor-Denis Darcel	Jan. 11, '52	116m	Nov. 24 1118	AY	A-2	Good
When in Rome (229)	MGM	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2 1469		A-2	Excellent
Where's Charley? (color) (130)	WB	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1 1253	AY	A-1	Very Good
Whip Law (5251)	Mono.	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28 1425		A-1	Very Good
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Whip Wilson	Feb. 3, '52		Dec. 29 (S)1170			
White Corridors (Brit.)	Rank	Richard Carlson-Greta Gynt	Mar., '52	77m				
Wild Heart, The (274) (color)	RKO	Googie Withers-Godfrey Tearle	June 21, '52	102m	Mar. 15 1282	AY	A-2	Good
Wild Horse Ambush (5069)	Rep.	Jennifer Jones-David Farrar	July, '52	82m	June 21 1418		B	Good
Wild Jungle Captive	Realart	Michael Chapin-Eiline Janssen	Apr. 15, '52	54m	May 31 1382	A	A-1	Good
Wild North, The (color) (226)	MGM	Otto Kruger-Amilata Ward (reissue)	Feb., '52	63m	May 10 1357	AYC		
Wild Stallion, The (5205)	Mono.	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19 1193	AYC	A-2	Good
Willie & Joe Back at the Front (233)	Univ.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24 1374		A-1	Good
Wings of Danger (5106)	Lippert	Tom Ewell-Harvey Lembeck	Oct., '52					
Winning Team, The (125)	WB	Zachary Scott-Robert Beatty	Apr. 11, '52	72m	Aug. 9 (S)1478		A-2	
With a Song in My Heart (C) (210)*	20th-Fox	June 28, '52	98m	May 24 1373	AYC	A-1	Excellent	
Without Warning	UA	Doris Day-Ronald Reagan	Apr., '52	117m	Feb. 23 1245	AYC	B	Excellent
Woman in Question, The (Brit.)	Col.	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5 1307	A	A-2	Very Good
Woman in the Dark (5131)	Rep.	Janet Kent-Dirk Bogarde	Not Set	88m	Feb. 23 1246	A	B	Good
Woman of the North Country (5144) (formerly Minnesota) (color)	Col.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2 1222		A-2	Fair
Woman's Angle, The (Brit.)	Stratford	Rod Cameron-Ruth Hussey	Aug. 20, '52	90m	Aug. 2 1470		A-2	Good
World in His Arms, The (C) (227)	Univ.	Edward Underdown-Kathy O'Donnell	Sept. 29, '52		June 21 1417	AY	A-1	Excellent
YANK in Indo-China, A (435)	Col.	Gregory Peck-Ann Blyth	Aug., '52	104m				
Yankee Buccaneer (234) (color)	Univ.	John Archer-Jean Willes	May, '52	67m				
You Can't Beat the Irish (Brit.)	Stratford	Jeff Chandler-Scott Brady	Oct., '52	86m				
You for Me (240)	MGM	Michael Dolan-Jack Warner	Mar. 17, '52	82m				
Young and the Damned, The (Mex.)	Mayer-Kingsley	Peter Lawford-Jane Greer	Aug., '52	71m	July 26 1462			
Young Man With Ideas (230)	MGM	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m				
Young Wives Tale (Brit.)	Stratford	Glen Ford-Ruth Roman	May, '52	84m	Apr. 19 1322	AY	C	Very Good
Yukon Gold (5221)	Mono.	Audrey Hepburn-Nigel Patrick	June 9, '52	80m	Mar. 1 1254	AY	A-2	Fair
		Kirby Grant	Aug. 10, '52		July 12 (S)1442			

FEATURES LISTED BY COMPANIES — PAGE 1493, ISSUE OF AUGUST 16, 1952
 SHORT SUBJECTS CHART APPEARS ON PAGES 1486-1487, ISSUE OF AUGUST 16, 1952

The Product Digest

RELEASE CHART

Complete catalogue of features

This Product Digest section — a monthly service of MOTION PICTURE INDEX — lists all features in release from August 1951, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.
(R) designates a reissue. (C) designates color.

ALLIED ARTISTS

(Released through Monogram)

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BY COMPANIES

— *12 months released during 12 months plus coming attractions*

PROD.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
NO.					
414	Family Secret, The	Dec '51	John Derek, Lee J. Cobb	85	Drama
420	Man in the Saddle (C)	Dec '51	Randolph Scott, Jean Leslie	87	Western
184	Mean River	Dec '51	Charles Starrett, Smiley Burnette	55	Western
421	Purple Heart Diary	Dec '51	Frances Langford, Lee Talbot	73	Musical
413	Ten Tall Men (C)	Dec '51	Iart Lancaster, Judy Lawrence	97	Adventure
419	Hosts Malone	Jan '52	John Hall, Johnny Stewart	103	Drama
417	Indian Uprising (C)	Jan '52	George Montgomery, Audrey Long	75	Western
473	Old West, The	Jan '52	John Hall, Johnny Stewart	61	Western
483	Smokey Canyon	Jan '52	Charles Starrett, Smiley Burnette	115	Western
423	Death of a Salesman	Feb '52	Freddie March, Mildred Dunnock	111	Drama
424	First Time, The	Feb '52	Robert Cummings, Barbara Hale	89	Comedy
422	Harcum Girl, The	Feb '52	Janet Gaynor, Robert Cummings	76	Comedy
482	Hawk of Wild River, The	Feb '52	Charles Starrett, Smiley Burnette	54	Western
418	Kona, the Wild Stallion	Feb '52	Charles Starrett, Smiley Burnette	65	Western
429	Jungle Jim in the Forbidden Land	Mar '52	Freel Stone, Rochelle Hudson	95	Adventure
420	Kong, the	Mar '52	John Wayne, Angela Greene	104	Drama
430	My Six Coverts	Mar '52	John Beal, Gilbert Roland	104	Drama
475	Night Strike to Galveston	Mar '52	Gene Autry	61	Western
432	Okinawa	Mar '52	Pat O'Brien, Richard Denning	87	Drama
415	Scandal Sheet	Apr '52	Broderick Crawford, Donna Reed	82	Drama
485	Laramie Mountains	Apr '52	Charles Starrett, Smiley Burnette	53	Western
425	Marrying Kind, The	Apr '52	Ivy Holm, Aldo Ray	79	Comedy
427	Thief of Damascus (C)	Apr '52	Paul Henreid, Earl Donnell	78	Drama
434	Apache Country	May '52	Gene Autry	62	Western
428	Siniper, The	May '52	Arthur Franz	97	Melodrama
434	Sound Off (C)	May '52	Adolph Menjou, Arthur Franz	83	Musical
435	Standoff in Indo-China, A	May '52	Mike Rooney, Ann James	67	Western
429	Brave Warrior (C)	June '52	John Hall, Christine Larsen	73	Western
420	Montana Territory (C)	June '52	Lon McAllister, Wanda Hendrix	64	Western
430	Paula	June '52	Loretta Young, John Smith	80	Drama
487	Rough, Tough West	June '52	Charles Starrett, Smiley Burnette	54	Western
426	Walk East on Beacon	June '52	George Murphy, Virginia Gilmore	98	Drama
474	Wifeless Wife	July '52	John Wayne, Ann James	61	Western
428	Brigand, The (C)	July '52	Anthony Dexter, John Lawrence	94	Western
433	California Conquest (C)	July '52	Conrad Wile, Teresa Wright	79	Drama
422	Clipper Creek, (C)	July '52	George Montgomery	76	Western
486	Juniper City	July '52	Charles Starrett, Smiley Burnette	75	Adventure
426	Red Snow	July '52	Guy Madison, Ray Milner	87	Adventure
416	Storm Over Tibet	July '52	Dana Andrews, Guy Madison	85	Adventure
431	Captain Virgil (C)	Aug '52	Louis Hayward, Patricia Medina	89	Drama
433	Clouded Yellos, The (Brit.)	Aug '52	Jean Simmons, Trevor Howard	56	Western
422	Kid from Broken Gun, The	Aug '52	Charles Starrett, Jean Simmons	70	Melodrama
420	Last Train from Tomboy	Aug '52	Jon Hall, Lisa Ferriais	98	Melodrama
422	Affair in Trinidad	Sept '52	Rita Hayworth, Glenn Ford	98	Melodrama

COLUMBIA

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE	STARS	RUNNING TIME	TYPE
5004	Strange Fascination (C)	Sept. '52	Hugo Haas, Leo More	78	Drama	5144	Oklahoma Outlaws	Aug. 19 '51...Johnny Mack Brown
5005	Rainbow Round My Shoulder (C)	Sept. '52	Frankie Laine, Billy Daniels	78	Musical	5144	Wanted: Dead or Alive	Sept. 9 '51...Whip Wilson
5006	Wagon Team '47	Sept. '52	Gene Autry	78	Western	5148	Triple Cross	Sept. 16 '51...Joe Kirkwood
5007	Happy Time, The	Oct. '52	Charles Boyer, Louis Jourdan	94	Comedy	5148	Whistling Hills	Oct. 7 '51...Johnny Mack Brown
5008	All Aboard (C)		Mickey Rooney	—	Musical	5148	Yellow Fin	Oct. 28 '51...Johnny Sheeff, Dennis Martell
5009	Assignment—Paris		Barn Andrew, Maria Toren	—	Drama	5155	Elphant Stampede	Oct. 28 '51...Whip Wilson
5010	Blue Canadian Rockies		Bonar Colleano, Arthur Franz	—	Western	5162	Lawless Cowboys	Nov. 11 '51...Marguerite Chapman, C. Mitchell
5011	Eight Iron Men		Peter Lind Hayes, Mary Healy	—	Drama	5144	Flight to Cowherd	Nov. 11 '51...Whip Wilson
5012	5000 Fingers of Dr. T. (C)		Rex Harrison, Lilli Palmer	—	Fantasy	5233	Crazy Over Horses	Nov. 18 '51...Beverly Boys
5013	Four Poster, The		Sterling Hayden, Rhonda Fleming	—	Drama	5148	Longhorn, The	Nov. 25 '51...Wild Bill Elliott, Myron Hale
5014	Golden Hawk, The (C)		Frederick Crawford, Barbara Hale	—	Drama	5144	Texas Lawmen	Dec. 2 '51...Johnny Mack Brown
5015	Last of the Commandos		Jalle Harris, Ethel Waters	—	Drama	5148	Northeast Territory	Dec. 9 '51...Kirby Grant, Gloria Saunders
5016	Member of the Wedding		Ronald Scott, Claude Jarman, Jr.	—	Melodrama	5156	Stage to Blue River	Dec. 30 '51...Kirby Grant, Gloria Saunders
5017	Pathfinders, The (C)		George Montgomery, Helena Carter	—	Drama	5241	Steel Flat, The	Jan. 6 '52...Johnny Mack Brown, Kristine Miller
5018	Prince of Pirates (C)		John Derek, Barbara Rush	—	Adventure	5231	Texas City	Jan. 27 '52...Johnny Mack Brown, Jimmy Ellison
5019	Silence, Dance of the Seven Veils (C)		Rita Hayworth, Stewart Granger	—	Drama	5109	Night Raiders	Feb. 10 '52...Rod Cameron, Jane Night
5020	Strange Motives		Richard Denning, Nancy Gates	—	Adventure	5248	Fort Osage (C)	Feb. 24 '52...Patria Medina, John Sands
5021	Tarot-Hongkong		Richard Denning, Jean Byron	—	Adventure	5104	Waco	Mar. 9 '52...Jane Night, John Archer
5022	Voodo-Tiger		Gene Autry	—	Western	5211	Hold That Line	Mar. 16 '52...Loverly Boys
5023	Winning of the West		Woman in Question, The (Brit.)	—	Western	5212	Man from the Black Hills	Mar. 23 '52...Johnny Mack Brown, Jimmy Ellison
5024	Navajo		Jean Kent, Dirk Bogarde	—	Mystery	5215	Jet Job	Mar. 30 '52...Stanley Clements
5025	Navajo		John Kent, Jean Kent	—	Adventure	5269	Gurman, The	Apr. 6 '52...Whip Wilson, Fuzzy Night
5026	Desert Pursuit		—	—	Adventure	5224	Desert Pursuit	May 11 '52...Whip Wilson
5027	Kansas Territory		—	—	Adventure	5225	Wild Stallion	May 12 '52...Ben Johnson, Edgar Buchanan
5028	African Treasure		—	—	Adventure	5226	Widow	May 19 '52...Bill Elliott
5029	Gold Fever		—	—	Adventure	5227	Widow	May 26 '52...Bill Elliott
5030	Here Comes the Marines		—	—	Adventure	5228	Widow	June 2 '52...Bill Elliott
5031	Wagons West (C)		—	—	Adventure	5229	Wagons West	June 9 '52...Leo Gorcey, Huntz Hall
5032	Sea Tiger		—	—	Adventure	5230	Wagons West	June 16 '52...Leo Gorcey, Huntz Hall
5033	Yukon Gold		—	—	Adventure	5231	Dead Man's Trail	July 6 '52...Peggy Castle, Rod Cameron
5034	Manana Incident		—	—	Adventure	5232	Dead Man's Trail	July 27 '52...John Archer, Marguerite Chapman
5035	Arctic Flight		—	—	Adventure	5233	Dead Man's Trail	Sept. 21 '52...John Archer, Marguerite Chapman
5036	Rose Bowl Story, The (C)		—	—	Adventure	5234	Feudin' Fools	Sept. 21 '52...John Archer, Marguerite Chapman
5037	Fargo		—	—	Adventure	5235	Feudin' Fools	Sept. 21 '52...John Archer, Marguerite Chapman
5038	Army Bound		—	—	Adventure	5236	Stanley Clements, Karen Sharpe	Sept. 21 '52...John Archer, Marguerite Chapman
5039	Guns Along the Border		—	—	Adventure	5237	Guns Along the Border	Oct. 12 '52...Johnny Mack Brown
5040	Flat Top (C)		—	—	Adventure	5238	Flat Top (C)	Oct. 18 '52...Whip Wilson
5041	Hired Gums		—	—	Adventure	5239	Hired Gums	Nov. 16 '52...Whip Wilson
5042	Jungle Girl		—	—	Adventure	5240	Jungle Girl	Dec. 7 '52...Vincent Edwards, Yvette Dauray
5043	Hawaiian (C)		—	—	Adventure	5241	Hawaiian (C)	Dec. 21 '52...Leo Gorcey
5044	Stranglehold		—	—	Adventure	5242	Stranglehold	Dec. 28 '52...Kirby Grant
5045	Timber Wolf		—	—	Adventure	5243	Timber Wolf	Dec. 28 '52...Kirby Grant

LIPPERT

5005	Leave It to the Marines	Sept. 28 '51	Sid Melton, Marva Lynn	66	Comedy	5005	As You Were	Oct. 5 '51...William Tracy, Joe Sawyer
5023	As You Were	—	—	Oct. 5 '51...William Tracy, Joe Sawyer	—	5023	Great Adventure	Oct. 5 '51...William Tracy, Joe Sawyer
5029	Highly Dangerous	—	—	Oct. 12 '51...Dame Clark, Margaret Lockwood	57	5029	Gold Fever	Oct. 12 '51...Dame Clark, Margaret Lockwood
5024	Sky High	—	—	Oct. 19 '51...Sid Melton, Marva Lynn	60	5024	Here Comes the Marines	Oct. 19 '51...Sid Melton, Marva Lynn
5101	Unknown World	—	—	Oct. 26 '51...Bruce Kellogg	63	5101	Wagons West (C)	Oct. 26 '51...Bruce Kellogg
5092	FBI, Girl	—	—	Jan. 11 '52...Paul Henreid, Marilyn Nash	74	5092	Sea Tiger	Jan. 11 '52...Paul Henreid, Marilyn Nash
5030	Superman and the Mole Men	—	—	Jan. 15 '52...George Romero, Gene Evans	58	5030	Yukon Gold	Jan. 15 '52...George Romero, Gene Evans
5031	Tales of Robin Hood	—	—	Jan. 25 '52...Dame Clark, Mary Hatcher	59	5031	Manana Incident	Jan. 25 '52...Dame Clark, Mary Hatcher
5102	Man Bent	—	—	Feb. 15 '52...Paul Henreid, Richard Scott	55	5032	Rose Bowl Story, The (C)	Feb. 15 '52...Paul Henreid, Richard Scott
5103	Stronghold	—	—	Feb. 15 '52...Veronica Lake, Zachary Scott	73	5033	Fargo	Feb. 15 '52...Veronica Lake, Zachary Scott
5104	Janie, The	—	—	Feb. 15 '52...Veronica Lake, Zachary Scott	70	5034	Dead Man's Trail	Feb. 15 '52...Veronica Lake, Zachary Scott
5106	Wings of Danger	Apr. 1 '52	Zachary Scott, Robert Beatty	72	Drama	5216	Army Bound	Oct. 12 '52...Stanley Clements, Karen Sharpe
5114	Loon Shark	Apr. 25 '52	Jack Warner, Nada Gray	83	Drama	5244	Guns Along the Border	Oct. 12 '52...Stanley Clements, Karen Sharpe
5111	Lion Shark	—	—	May 23 '52...George Raft, Dorothy Hart	79	5201	Flat Top (C)	Oct. 12 '52...Stanley Clements, Karen Sharpe
5105	Outlaw Women (C)	—	—	June 2 '52...Robert Clarke, Richard Scott	75	5210	Hired Gums	Oct. 26 '52...Stanley Clements, Karen Sharpe
5109	Stolen Face	—	—	June 16 '52...Paul Henreid, Richard Scott	71	5208	Jungle Girl	Oct. 26 '52...Stanley Clements, Karen Sharpe
5110	Pirate Submarine	—	—	July 18 '52...George Brent, Special Cast	69	5209	Hawaiian (C)	Oct. 26 '52...Stanley Clements, Karen Sharpe
5112	Jungle, The	—	—	Aug. 1 '52...Rod Cameron, Verne Romero	74	5214	Stranglehold	Oct. 26 '52...Stanley Clements, Karen Sharpe
5119	Secret People (Brit.)	—	—	Aug. 1 '52...Valentina Cortese, Audrey Hepburn	70	5222	Timber Wolf	Oct. 26 '52...Stanley Clements, Karen Sharpe
5113	Hellgate	—	—	Sept. 5 '52...Sterling Hayden, Joan Leslie	87	5222	Timber Wolf	Oct. 26 '52...Stanley Clements, Karen Sharpe
5111	Tiger Man	—	—	Sept. 15 '52...Special Cast	—	5222	Timber Wolf	Oct. 26 '52...Stanley Clements, Karen Sharpe
5117	Present Arms	—	—	Oct. 1 '52...Cesar Romero, Luis Maxwell	—	5222	Timber Wolf	Oct. 26 '52...Stanley Clements, Karen Sharpe
5118	Gambler and the Giant Killer (C)	Nov. 5 '52	Johnny and the Giant Killer (C)	—	—	5222	Timber Wolf	Oct. 26 '52...Stanley Clements, Karen Sharpe
5116	I'll Get You	—	—	Nov. 20 '52...George Raft	—	5222	Timber Wolf	Oct. 26 '52...Stanley Clements, Karen Sharpe

MCM

201	People Against O'Hara	Sept. '51	Spencer Tracy, Diana Lynn	103	Drama
202	Angels in the Outfield	Sept. 4 '51	Fay Dougas, Janet Leigh	102	Comedy

MONOGRAM

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE	STARS	RUNNING TIME	TYPE
5114	Oklahoma Outlaws	Aug. 19 '51	Johnny Mack Brown	59	Western	5114	Oklahoma Outlaws	Aug. 19 '51...Johnny Mack Brown
5115	Wanted: Dead or Alive	Sept. 9 '51	Whip Wilson	59	Western	5115	Flight to Cowherd	Sept. 9 '51...Whip Wilson
5116	Triple Cross	Sept. 16 '51	Joe Kirkwood	60	Comedy	5116	Triple Cross	Sept. 16 '51...Joe Kirkwood
5117	Whistling Hills	Oct. 7 '51	Johnny Mack Brown	58	Western	5117	Whistling Hills	Oct. 7 '51...Johnny Mack Brown
5118	Yellow Fin	Oct. 14 '51	Johnny Sheeff, Dennis Martell	71	Adventure	5118	Yellow Fin	Oct. 14 '51...Johnny Sheeff, Dennis Martell
5119	Elephant Stampede	Oct. 28 '51	Johnny Sheeff, Dennis Martell	71	Adventure	5119	Elephant Stampede	Oct. 28 '51...Johnny Sheeff, Dennis Martell
5120	Lawless Cowboys	Nov. 11 '51	Whip Wilson	58	Western	5120	Lawless Cowboys	Nov. 11 '51...Whip Wilson
5121	Flight to Cowherd	Nov. 11 '51	Marguerite Chapman, C. Mitchell	72	Adventure	5121	Flight to Cowherd	Nov. 11 '51...Marguerite Chapman, C. Mitchell
5122	Wild Bill, Myron Haley	Nov. 25 '51	Wild Bill Elliott, Myron Haley	70	Western	5122	Wild Bill, Myron Haley	Nov. 25 '51...Wild Bill Elliott, Myron Haley
5123	Whistling Hills	Dec. 2 '51	Johnny Mack Brown	54	Western	5123	Whistling Hills	Dec. 2 '51...Johnny Mack Brown
5124	Yellow Eye	Dec. 9 '51	Kirby Grant, Gloria Saunders	61	Western	5124	Yellow Eye	Dec. 9 '51...Kirby Grant, Gloria Saunders
5125	Yellow Fin	Dec. 30 '51	Whip Wilson	58	Western	5125	Yellow Fin	Dec. 30 '51...Whip Wilson
5126	Whistling Hills	Jan. 6 '52	Whip Wilson	52	Western	5126	Whistling Hills	Jan. 6 '52...Whip Wilson
5127	Wild Bill, Myron Haley	Jan. 13 '52	Wild Bill Elliott, Myron Haley	70	Western	5127	Wild Bill, Myron Haley	Jan. 13 '52...Wild Bill Elliott, Myron Haley
5128	Johnny and the Giant Killer	Jan. 20 '52	Johnny Sheeff, Dennis Martell	71	Adventure	5128	Johnny and the Giant Killer	Jan. 20 '52...Johnny Sheeff, Dennis Martell
5129	Johnny and the Giant Killer (C)	Jan. 20 '52	Johnny Sheeff, Dennis Martell	71	Adventure	5129	Johnny and the Giant Killer (C)	Jan. 20 '52...Johnny Sheeff, Dennis Martell
5130	Present Arms	Jan. 25 '52	Joe Sawyer, William Tracy	57	Adventure	5130	Present Arms	Jan. 25 '52...Joe Sawyer, William Tracy
5131	Gambler and the Lady	Jan. 25 '52	Dame Clark	54	Comedy	5131	Gambler and the Lady	Jan. 25 '52...Dame Clark
5132	Johnny and the Giant Killer (C)	Jan. 25 '52	Johnny and the Giant Killer (C)	—	—	5132	Johnny and the Giant Killer (C)	Jan. 25 '52...Johnny and the Giant Killer (C)
5133	I'll Get You	Jan. 30 '52	George Raft	—	—	5133	I'll Get You	Jan. 30 '52...George Raft
5134	Man on the Run	Feb. 26 '52	Derek Farr, Jean Hopkins	58	Comedy	5134	Man on the Run	Feb. 26 '52...Derek Farr, Jean Hopkins
5135	You Can't Beat the Irish	Mar. 17 '52	Jack Warner, Michael Dolan	62	Melodrama	5135	You Can't Beat the Irish	Mar. 17 '52...Jack Warner, Michael Dolan
5136	Franchise Affair	Apr. 1 '52	Michael Denison, Paulette Goddard	62	Comedy	5136	Franchise Affair	Apr. 1 '52...Michael Denison, Paulette Goddard
5137	Young Wife's Tale	Apr. 1 '52	Audrey Hepburn, Naftali Leibov	50	Comedy	5137	Young Wife's Tale	Apr. 1 '52...Audrey Hepburn, Naftali Leibov
5138	Woman's Angie	Apr. 29 '52	E. Underdown, Kathy O'Donnell	50	Drama	5138	Woman's Angie	Apr. 29 '52...E. Underdown, Kathy O'Donnell

MOTION PICTURE HERALD, AUGUST 16, 1952

COLUMBIA

(continued)

Stratford

(All British)

5111	Laughter in Paradise	Sept. 11 '51	Alastair Sim, Fay Compton	98	Comedy
5112	Man on the Run	Feb. 26 '52	Derek Farr, Jean Hopkins	62	Comedy
5113	You Can't Beat the Irish	Mar. 17 '52	Jack Warner, Michael Dolan	62	Melodrama
5114	Franchise Affair	Apr. 1 '52	Michael Denison, Paulette Goddard	62	Comedy
5115	Young Wife's Tale	Apr. 1 '52	Audrey Hepburn, Naftali Leibov	50	Comedy
5116	Woman's Angie	Apr. 29 '52	E. Underdown, Kathy O'Donnell	50	Drama

MONOGRAM

(continued)

Lippert

5005	Leave It to the Marines	Sept. 28 '51	Sid Melton, Marva Lynn	66	Comedy
5023	As You Were	—	—	Oct. 5 '51...William Tracy, Joe Sawyer	—
5029	Highly Dangerous	—	—	Oct. 12 '51...Dame Clark, Margaret Lockwood	57
5024	Sky High	—	—	Oct. 19 '51...Dame Clark, Margaret Lockwood	60
5101	Unknown World	—	—	Oct. 26 '51...Bruce Kellogg	63
5102	Man Bent	—	—	Jan. 11 '52...Paul Henreid, Richard Scott	55
5103	Man Bent	—	—	Jan. 15 '52...George Brent, Marguerite Chapman	78
5107	Stronghold	—	—	Feb. 15 '52...Veronica Lake, Zachary Scott	73
5104	Janie, The	—	—	Feb. 15 '52...Veronica Lake, Zachary Scott	70
5106	Wings of Danger	Apr. 1 '52	Zachary Scott, Robert Beatty	72	Drama
5114	Loon Shark	Apr. 25 '52	George Raft, Nada Gray	83	Drama
5111	Lion Shark	—	—	May 23 '52...George Raft, Nada Gray	79
5105	Outlaw Women (C)	—	—	June 2 '52...Dame Clark, Richard Scott	75
5109	Stolen Face	—	—	June 16 '52...Paul Henreid, Richard Scott	71
5110	Pirate Submarine	—	—	July 18 '52...George Brent, Special Cast	69
5112	Janie, The	—	—	Aug. 1 '52...Rod Cameron, Verne Romero	74
5119	Secret People (Brit.)	—	—	Aug. 1 '52...Valentina Cortese, Audrey Hepburn	87
5113	Hellgate	—	—	Sept. 5 '52...Sterling Hayden, Joan Leslie	87
5111	Tiger Man	—	—	Sept. 15 '52...Special Cast	—
5117	Present Arms	—	—	Oct. 1 '52...Cesar Romero, Luis Maxwell	—
5118	Gambler and the Lady	—	—	Oct. 25 '52...Joe Sawyer, William Tracy	—
5116	Johnny and the Giant Killer (C)	Nov. 5 '52	Nora 5 '52...Dame Clark	—	—
5119	Secret People (Brit.)				

MGM (continued)
PARAMOUNT

PROD. NO.	TITLE	RELEASE	STATUS	RUNNING TIME	TYPE	PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
204	Red Badge of Courage	Sept. 28 '51	Audie Murphy, Bill Mauldin	....., 69	Drama	5024	Peking Express	....., Aug. '51	Joseph Cotten, Corinne Calvet	....., 90	Drama
205	Texas Carnival (C)	Oct. 6 '51	Edith Piaf, Esther Williams, Red Skelton	....., 77	Musical	5026	That's My Boy	....., Aug. '51	Dean Martin, Jerry Lewis	....., 93	Comedy
206	Bannerline	Oct. 12 '51	Sally Forrest, Kiefer Brasselle	....., 88	Drama	5025	Warpath (C)	....., Aug. '51	Edmond O'Brien, Van Dean Jaeger	....., 95	Drama
207	Man With a Cloak	Oct. 19 '51	Joseph Cotten, Josephine Hull, Barbara Stanwyck	....., 81	Drama	5101	Here Comes the Groom	....., Sept. '51	Bing Crosby, Jane Wyman	....., 113	Comedy
208	Across the Wide Missouri (C)	Oct. 23 '51	Clark Gable, John Hodiak	....., 75	Drama	5102	Place in the Sun, A	....., Sept. '51	Montgomery Clift, Elizabeth Taylor	....., 122	Drama
209	American in Paris, An (C)	Nov. 9 '51	Gene Kelly, Leslie Caron	....., 113	Musical	5103	Rhubarb	....., Sept. '51	Ray Milland, Jan Sterling	....., 94	Comedy
210	Unknown Man in the Tie	Nov. 16 '51	Walter Pidgeon, John Harding	....., 86	Melodrama	5104	Cowabunga (C)	....., Oct. '51	John Payne, Rhonda Fleming	....., 93	Drama
211	Too Young to Kiss	Dec. 23 '51	Van Johnson, June Allyson	....., 91	Comedy	5105	Darling, How Could You?	....., Oct. '51	Joan Fontaine, John Lund	....., 98	Drama
212	Light Touch	Dec. 5 '51	Walter Granger, Peter Angel	....., 53	Drama	5106	Detective Story	....., Nov. '51	Kirk Douglas, Eleanor Parker	....., 103	Drama
213	Calling Bulldog Drummond	Dec. 14 '51	Walter Pidgeon, Margaret Leighton	....., 83	Mystery	5107	Submarine Command	....., Nov. '51	William Holden, Nancy Olson	....., 87	Drama
214	Callaway Went Thataway	Dec. 21 '51	Howard Keel, Dorothy McGuire	....., 81	Comedrama	5108	When Worlds Collide (C)	....., Nov. '51	Richard Derr, Barbara Rush	....., 82	Drama
215	It's a Big Country	Jan. 4 '52	Al Star Cast	....., 89	Drama	5110	My Favorite Spy	....., Dec. '51	Bob Hope, Hedy Lamarr	....., 93	Comedy
216	Watertown the Woman	Jan. 11 '52	Robert Taylor, Denise Darcel	....., 116	Drama	5112	Silver City	....., Dec. '51	Yvonne De Carlo, Barry Fitzgerald	....., 90	Western
217	Pawtow and the Flying Dutchman (C)	Jan. 18 '52	Ava Gardner, James Mason	....., 123	Fantasy	5113	Hong Kong (C)	....., Jan. '52	Ronald Reagan, Rhonda Fleming	....., 91	Adventure
223	Bells of New York (C)	Feb. 22 '52	Fred Astaire, Ver-Ellen	....., 82	Musical	5114	Flaming Feather (C)	....., Feb. '52	Sterling Hayden, Arthur Whelan	....., 78	Western
220	Invitation, The	Feb. '52	Dorothy McGuire, Van Johnson	....., 88	Drama	5105	Sailor Beware	....., Feb. '52	Dean Fontaine, Ray Milland	....., 103	Comedy
222	Lone Star, The	Feb. '52	Clark Gable, Ava Gardner	....., 90	Western	5109	Something to Live For	....., Mar. '52	Joan Fontaine, Ray Milland	....., 89	Comedrama
221	Sellout, The	Feb. '52	Walter Pidgeon, Audrey Totter	....., 85	Drama	5110	Man Son, John	....., Apr. '52	Aaron Stone from Pankin Crick (C)	....., 95	Musical
222	Shadow in the Sky	Feb. '52	Peter Davison, Janet Leigh	....., 78	Drama	5116	Red Mountain (C)	....., May '52	Helen Hayes, Van Heflin	....., 122	Drama
224	Just This Once	Mar. '52	Nancy Davis, James Whitmore	....., 90	Comedy	5117	Anything Can Happen	....., May '52	John Ferrer, Kim Hunter	....., 107	Comedrama
225	Love Is Better Than Ever	Mar. '52	Peter Davison, Janet Leigh	....., 90	Comedrama	5113	Red Mountain	....., May '52	Alan Ladd, Elizabeth Scott	....., 84	Western
226	Mid North, The (C)	Mar. '52	Elizabeth Taylor, Larry Parks	....., 81	Comedrama	5115	Denver and Rio Grande (C)	....., June '52	Edmond O'Brien, Sterling Hayden	....., 89	Western
227	Singin' in the Rain (C)	Mar. '52	Gene Kelly, Debbie Reynolds	....., 97	Adventure	5120	Atomic City, The	....., June '52	Michael Moore, Nancy Gates	....., 85	Melodrama
228	Skirtz Ahoy! (C)	Apr. '52	George Murphy, Nancy Davis	....., 103	Musical	5122	Encore (Brit.)	....., July '52	Roland Culver, Glynis Johns	....., 90	Drama
229	Talk About a Stranger	Apr. '52	Van Johnson, Paul Douglas	....., 78	Drama	5129	Greatest Show on Earth (C)	....., July '52	Joan Fontaine, Ray Milland	....., 133	Comed-Dr.
231	When in Rome	Apr. '52	George Murphy, Nancy Davis	....., 101	Drama	5121	Jumping Jacks	....., July '52	Dean Martin, Jerry Lewis	....., 96	Comedy
232	Carbine Williams	May '52	James Stewart, Wendell Corey	....., 93	Drama	5123	Carrie	....., Aug. '52	Jennifer Jones, Laurence Olivier	....., 118	Drama
233	Girl in White, The	May '52	June Allyson, Arthur Kennedy	....., 93	Drama	5124	Son of Paleface (C)	....., Aug. '52	Bob Hope, Jane Russell	....., 95	Comedy
230	Skirts Ahoy! (C)	May '52	Esther Williams, Barry Sullivan	....., 109	Musical	5201	Just for You (C)	....., Sept. '52	Arlene Dahl, John Payne	....., 97	Western
234	Glory Alley	June '52	Gene Kelly, Debbie Reynolds	....., 84	Drama	5202	Caribbean (C)	....., Sept. '52	Hinge Crosby, Jane Wyman	....., 95	Musical
235	Pat and Mike	June '52	Leslie Caron, Ralph Meeker	....., 79	Drama	5203	Somebody Loves Me (C)	....., Oct. '52	Betty Hutton, Ralph Meeker	....., 97	Comedy
236	Sharmaschka (C)	June '52	Spencer Tracy, Katharine Hepburn	....., 95	Comedy	5204	Hurricane Smith (C)	....., Oct. '52	Vivian Blaine, John Ireland	....., 95	Melodrama
237	Lovely to Look at (C)	July '52	Stewart Granger, Janet Leigh	....., 115	Drama	5205	Turning Point, The	....., Nov. '52	William Holden, Alexis Smith	....., 85	Drama
238	Washington Story	July '52	Howard Keel, Kathryn Grayson	....., 105	Musical	5206	Savage, The (C)	....., Nov. '52	Charlton Heston, Susan Morrow	....., 95	Western
239	Holiday for Sinners	July '52	Van Johnson, Patricia Neal	....., 82	Drama	5207	Bazing Forest, The (C)	....., Dec. '52	John Payne, Susan Morrow	....., 95	Western
240	Young Man with Ideas	July '52	Esther Williams, Barry Sullivan	....., 72	Drama	5208	Road to Bali (C)	....., Dec. '52	Hinge Crosby, Dorothy Lamour, Bob Hope	....., 95	Comedy
241	Fearless Fagan	Aug. '52	Peter Lawford, Jane Greer	....., 71	Comedy	5209	Stared Stuff	....., Jan. '53	Dean Martin, Jerry Lewis	....., 97	Western
242	Ivanhoe (C)	Aug. '52	Janet Leigh, Carleton Carpenter	....., 79	Comedy	5210	Shane (C)	....., Jan. '53	Alan Ladd, Jean Arthur	....., 97	Western
243	Devil Makes Three, The	Sept. '52	Robert Taylor, Elizabeth Taylor	....., 107	Drama	5211	Botany Bay (C)	....., Jan. '53	Shirley Booth, Burt Lancaster	....., 100	Drama
244	Merry Widow, The (C)	Sept. '52	Gene Kelly, Pier Angeli	....., 96	Drama	5212	Come Back Little Sheba	....., Jan. '53	Shirley Booth, Burt Lancaster	....., 100	Drama
245	Mr. and Mrs. I	Sept. '52	Lana Turner, Fernando Lamas	....., 105	Musical	5213	Military Policemen	....., Jan. '53	Bob Hope, Marilyn Maxwell	....., 100	Comedy
246	Because You're Mine (C)	Sept. '52	Shelley Winters, Wendell Corey	....., 99	Drama	5214	Pleasure Island (C)	....., Jan. '53	Don Taylor, Gene Barry	....., 100	Comedy
247	Everything I Have Is Yours (C)	Oct. '52	Maria Lanza, Dorothy Morrow	....., 103	Musical	5206	Pony Express (C)	....., Jan. '53	Charlton Heston, Rhonda Fleming	....., 100	Comedy
248	Quo Vadis (C)	Oct. '52	Carleton Carpenter, Jan Sterling	....., 92	Musical	5215	Starred Stuff	....., Jan. '53	Dean Martin, Jerry Lewis	....., 100	Comedy
249	Above and Beyond	Aug. '52	Howard Keel, Betsy Gray	....., 71	Drama	5216	Shirley Booth, Burt Lancaster	....., Jan. '53	Alan Ladd, Jean Arthur	....., 100	Comedy
250	Bad and the Beautiful, The	Aug. '52	Special	....., 71	Drama	5217	This Is Korea (C)	....., Jan. '53	William Holden, Don Taylor	....., 100	Comedrama
251	Desperate Search, The	Aug. '52	Robert Taylor, Deborah Kerr	....., 71	Drama	5218	Stars Are Singing, The (C)	....., Jan. '53	Anna Maria Alberghetti, L. Melchior	....., 100	Musical
252	Girl Who Had Everything (C)	Aug. '52	Peter Lawford, Kirk Douglas	....., 71	Drama	5219	Stoner, The (C)	....., Jan. '53	Dean Martin, Jerry Lewis	....., 100	Comedy
253	Quo Vadis (C)	Aug. '52	Special	....., 71	Drama	5220	Thunder in the East	....., Jan. '53	Alan Ladd, Deborah Kerr	....., 100	Drama
254	War Smack	Aug. '52	Elizabeth Taylor, Kirk Douglas	....., 71	Drama	5221	Tropic Zone (C)	....., Jan. '53	Ronald Reagan, Rhonda Fleming	....., 100	Drama
255	Howard Keel, Betsy Gray	Aug. '52	Special, 71	Drama	5222	War of the Worlds (C), Jan. '53	Gene Barry, A. Robinson, 100	Drama

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REPUBLIC

5127	This Is Korea (C), Aug. '51	Navy Marine, 50	Dev'try
5052	Fort Dodge Stampede, Aug. '51	Allan "Rocky" Lane, 60	Western
5124	Havana Rose	....., Sept. '51	Michael Chapin, Elene Janiss	....., 60	Western
5125	Forty Million Gallons	....., Sept. '51	Fatella Rodriguez, Hugh Herbert	....., 77	Comedy
5126	Adventure of Capt. Fabian	....., Oct. '51	Errol Flynn, Michelene Prille	....., 100	Adventure
5127	South of Caliente	....., Oct. '51	Roy Rogers, Dale Evans	....., 87	Western
5128	Utah Wagon Train, Oct. '51	Rex Allen, Penny Edwards, 87	Western
5054	Honeychile (C), Oct. '51	Gilbert Roland, Gilda Farrell, 90	Comedy

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20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	BINNING TIME	STARS	TYPE	PROD. NO.	TITLE	RELEASE	BINNING TIME	STARS	TYPE
5105	Sea Hornet	Nov. 6 '51	Red Cameron, Adele Mara,.....	84	Melodrama	141	Elopement	Dec. '51	Clifton Webb, Ann Francis,.....	42	Comedy
5120	Street Bandits	Nov. 15 '51	Perry Edwards, Robert Clarke,.....	54	Melodrama	140	Fixed Bayonets	Dec. '51	Michael O'Shea, Richard Basehart,.....	92	Drama
5063	Desert of Lost Men, The	Nov. 18 '51	Alan Rock, Lee, Mary Ellen Kay,.....	54	Western	139	Girl on the Brider	Dec. '51	Harry Haas, Robert Michalek,.....	57	Drama
5100	Wild Bill Yander	Dec. 5 '51	Wendell Corey, Vera Ralston,.....	98	Drama	142	I'll Never Forget You (C)	Dec. '51	Tyrone Power, Ann Blyth,.....	50	Drama
5152	Pal of the Golden West	Dec. 15 '51	Ray Rogers, Dale Evans,.....	68	Western	205	Decision Before Dawn	Jan. '52	Shirley Yamaguchi, Don Taylor,.....	91	Melodrama
5032	Storm Bound	Jan. 15 '52	Constance Dowling, Andrea Cheebo,.....	60	Drama	202	Japanese War Bride	Jan. '52	Shirley Yamaguchi, Don Taylor,.....	119	Drama
5131	Woman in the Dark	Jan. 15 '52	Penny Edwards, Ross Elliott,.....	48	Melodrama	201	Model and the Marriage Broker	Feb. '52	Jeanne Crain, Thelma Ritter,.....	163	Comedy
5046	Captive of the Billy the Kid	Jan. 22 '52	Alan Rock, Lee, Mary Ellen Kay,.....	54	Western	203	David and Bathsheba (C)	Feb. '52	Gregory Peck, Susan Hayward,.....	116	Drama
5104	Lady Posseessed, A	Jan. 26 '52	James Mason, June Havoc,.....	87	Drama	204	Phone Call From a Stranger	Feb. '52	Shelley Winters, Gary Merrill,.....	96	Drama
5141	Old Mountain Sundown	Feb. 1 '52	Rev. Allen, Mary Ellen Kay,.....	67	Western	207	Red Skies of Montana (C)	Feb. '52	Richard Widmark, Constance Smith,.....	58	Drama
5142	Last Musketeer, The	Mar. 1 '52	Rev. Allen, Mary Ellen Kay,.....	67	Western	208	5 Fingers	Mar. '52	James Mason, Danielle Darrieux,.....	108	Drama
5171	Leadville Gunslinger	Mar. 22 '52	Alan Rock, Lee, Mary Ellen Kay,.....	54	Western	209	Return of the Texan	Mar. '52	Clifton Webb, Joanne Dru,.....	88	Adventure
5122	Oklahoma Annie (C)	Mar. 24 '52	Judy Canova, John Russell,.....	50	Western	210	Viva Zapata (C)	Mar. '52	Marlon Brando, Joanne Dru,.....	113	Drama
5125	Fabulous Senoritas, The	Apr. 1 '52	Estelle Rodriguez, Robert Clarke,.....	80	Comedy	211	Pride of St. Louis	Apr. '52	Dan Dailey, Joanne Dru,.....	72	Comedy
5143	Border Saddymates	Apr. 15 '52	Rox Allen,.....	67	Western	212	Rose of Cimarron (C)	Apr. '52	Jack Huston, Mala Powers,.....	72	Western
5105	Hooligan Empire	Apr. 15 '52	Brian Donlevy, Claire Trevor,.....	98	Melodrama	210	With a Song in My Heart (C)	Apr. '52	Susan Hayward, David Wayne,.....	117	Musical
5069	Wild Horse Ambush	Apr. 15 '52	Michael Chaplin, Elinor Janssen,.....	54	Western	213	Belles on Their Toes (C)	May '52	Jeanne Crain, Myrna Loy,.....	89	Comedy
5128	Gobs and Gals	May 20 '52	Bernard Bress, Cahy Dawns,.....	86	Comedy	214	252 (R) Laura	May '52	Gene Tierney, Dana Andrews,.....	88	Drama
5122	Black Hills Ambush	May 20 '52	Alan Rock, Lee, Mary Ellen Kay,.....	54	Western	215	Deadline, U.S.A.	May '52	Humphrey Bogart, Ethel Barrymore,.....	87	Drama
5129	Bad Tabarin	June 1 '52	Marcel Lawrence, William Ching,.....	84	Musical	216	Outcasts of Poker Flat	May '52	Dale Robertson, Anne Baxter,.....	81	Drama
5105	I Dream of Jeannie (C)	June 15 '52	Ray Middleton, Marjorie Lawrence,.....	90	Drama	217	Kangaroo (C)	May '52	Tyrone Power, Jean Fontaine,.....	110	Drama
5171	Thundering Caravans	June 21 '52	Alan Rock, Lee, Mary Ellen Kay,.....	54	Western	218	Lydia Bailey (C)	June '52	Maureen O'Hara, Peter Lawford,.....	84	Drama
5141	Old Oklahoma Plains	July 25 '52	Rox Allen,.....	60	Western	219	Lydia Bailey (C)	June '52	Dale Robertson, Anne Francis,.....	89	Drama
5107	Woman of the North Country (C)	Aug. 20 '52	Ruth Hussey, Rod Cameron,.....	90	Drama	220	254 (R) Leave Her to Heaven (C)	June '52	Gene Tierney, Cornel Wilde,.....	110	Drama
5122	Desperadoes Outpost	Sept. 25 '52	Western	221	Adventure	218	Lady in the Iron Mask (C)	July '52	Myrna Loy, Tyrone Power,.....	95	Drama
5122	Fair Wind to Java	Sept. 25 '52	Fred MacMurray, Vera Ralston,.....	54	Melodrama	220	Wait 'Til the Sun Shines, Nellie (C)	July '52	Louis Hayward, Patricia Medina,.....	108	Adventure
5122	Lady Wants Mink (C)	Sept. 25 '52	Ruth Hussey, Dennis O'Keefe,.....	54	Comedy	221	We're Not Married	July '52	John Peters, Hugh Marlowe,.....	108	Comedrama
5122	Quiet Man, The (C)	Sept. 25 '52	John Wayne, Maureen O'Hara,.....	129	Comedrama	222	Diplomatic Courier	July '52	Ginger Rogers, David Wayne,.....	85	Comedy
5122	Ride the Man Down	Sept. 25 '52	Brian Donlevy, Forrest Tucker,.....	98	Western	223	To the Shores of Tripoli (C)	July '52	Tyrone Power, Patricia Neal,.....	95	Comedy
5122	South Pacific Trail	Sept. 25 '52	Rox Allen,.....	54	Western	224	257 (R) Black Swan (C)	July '52	John Wayne, Maureen O'Hara,.....	97	Drama
5122	Thunderbirds	Sept. 25 '52	Mona Freeman, John Barremore, Jr.,.....	54	Drama	225	Dreamboat	July '52	Tyrone Power, Maureen O'Hara,.....	86	Drama
5122	Toughest Man in Tombstone (C)	Sept. 25 '52	Vera Lynn, Monroe,.....	54	Western	226	Les Miserables	July '52	Richard Widmark, Richard Widmark,.....	85	Comedy
5122	Tropical Heat Wave	Sept. 25 '52	Estellina, Robert Hutton,.....	54	Comedy	227	What Price Glory (C)	Aug. '52	Michael Rennie, Deborah Page,.....	104	Drama
5122	WAC from Walla Walla	Sept. 25 '52	Judy Canova, Stephen Dunne,.....	54	Comedy	228	Lure of the Wilderness (C)	Aug. '52	James Cagney, Dan Dailey,.....	111	Drama
261	Flying Leathernecks (C)	Sept. 28 '51	John Wayne, Robert Ryan,.....	102	Drama	229	Monkey Business	Sept. '52	Jeffrey Hunter, Cary Grant, Marilyn Monroe,.....	92	Melodrama
211	Drama in the Deep South (C)	Sept. 31	James Craig, Barbara Parson,.....	78	Drama	230	O'Hearn's Full House	Sept. '52	All Star Cast	108	Comedy
202	On the Loose	Sept. 31	James Evans, Robert Arthur,.....	74	Drama	231	My Wife's Best Friend	Oct. '52	Anne Baxter, MacDonald Carey,.....	108	Comedrama
206	Behave Yourself	Sept. 22 '51	Shelley Winters, Farley Granger,.....	81	Comedrama	232	Steel Trap	Oct. '52	Joseph Cotten, Teresa Wright,.....	108	Melodrama
207	Slaughter Trail (C)	Sept. 29 '51	Brian Donlevy, Virginia Grey,.....	78	Western	233	Way of a Gaucho (C)	Oct. '52	Gene Tierney, Terry Calhoun,.....	108	Western
203	Blue Veil, The	Oct. 31 '51	Jane Wyman, Charles Laughton,.....	114	Drama	234	Bloodhounds of Broadway (C)	Nov. '52	Scott Brady, Mitzi Gaynor,.....	108	Comedy
209	Hot Lead	Oct. 31 '51	Tim Holt, Jean Dixon,.....	60	Western	235	Night Without Sleep	Nov. '52	Gary Merrill, Linda Darnell,.....	108	Comedy
212	Whim Hand	Oct. 31 '51	Elliot Reed, Lurene Tuttle,.....	82	Western	236	Pony Soldier (C)	Nov. '52	Tyrone Power, Cameron Mitchell,.....	108	Drama
208	Jungle of Change	Nov. 51	Siam Documentary	67	Adventure	237	Thief of Venice	Nov. '52	Maria Montez, Paul Christian,.....	108	Drama
211	Drums in the Deep South (C)	Nov. 51	Robert Mitchum, Elizabeth Scott,.....	54	Drama	238	Something for the Birds	Dec. '52	Victor Mature, Patricia Neal,.....	108	Comedy
202	Two Tickets to Broadway (C)	Nov. 51	Tony Martin, Janet Leigh,.....	108	Musical	239	Stars and Stripes Forever (C)	Dec. '52	Clifton Webb, Ruth Hussey,.....	108	Comedrama
214	Ovendland Telestrip	Dec. 51	Frank Sinatra, Jane Russell,.....	80	Comedy	240	Top Man	Dec. '52	Clifton Webb, Ruth Hussey,.....	108	Comedrama
216	Double Dynamite	Dec. 51	Tim Holt, Richard Martin,.....	80	Western	241	William Landigan, Mitzi Gaynor,.....	Spe.,	Gregory Peck, Susan Hayward,.....	108	Musical
211	I Want You, Part A	Jan. 52	Dorothy McGuire,.....	102	Drama	242	Down Among the Sheltering Palms (C)	Sept. '52	Betty Grable, Dale Robertson,.....	108	Comedrama
251	Girl in Every Port, A	Jan. 52	Dorothy McGuire,.....	102	Drama	243	Girl Next Door, The (C)	Sept. '52	Gene Tierney, Dan Dailey,.....	108	Musical
215	On Dangerous Ground (formerly Dark Highway)	Jan. 52	Ida Lupino, Robert Ryan,.....	82	Melodrama	244	Golden Condor, The (C)	Sept. '52	Golden Condor, The (C)	108	Musical
265	Tembo (C)	Jan. 52	Howard Hills and Wild Animals,.....	50	Adventure	245	I Don't Care Girl, The (C)	Sept. '52	Mitzi Gaynor, David Wayne,.....	108	Musical
220	At Sword's Point (C)	Feb. 52	Cornel Wilde, Maureen O'Hara,.....	81	Adventure	246	Singarn (C)	Sept. '52	Mitzi Gaynor, Joseph Cotten,.....	108	Melodrama
267 (R)	Cat People	Feb. 52	Simone Simon, Kent Smith,.....	73	Mystery	247	Power River (C)	Sept. '52	Ray Calhoun, Jean Peters,.....	108	Western
266 (R)	Hunchback of Notre Dame, The	Feb. 52	Charles Laughton, Maureen O'Hara,.....	117	Drama	248	Ruby Gentry	Sept. '52	Jennifer Jones,.....	108	Drama
						249	Tonight We Sing (C)	Sept. '52	David Wayne, Ezio Pinza,.....	108	Musical

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261	Flying Leathernecks (C)	Aug. 28 '51	John Wayne, Robert Ryan,.....	102	Drama
211	Drama in the Deep South (C)	Sept. 31	James Craig, Barbara Parson,.....	78	Drama
202	On the Loose	Sept. 31	James Evans, Robert Arthur,.....	74	Drama
206	Behave Yourself	Sept. 22 '51	Shelley Winters, Farley Granger,.....	81	Comedrama
207	Slaughter Trail (C)	Sept. 29 '51	Brian Donlevy, Virginia Grey,.....	78	Western
203	Blue Veil, The	Oct. 31 '51	Jane Wyman, Charles Laughton,.....	114	Drama
209	Hot Lead	Oct. 31 '51	Tim Holt, Jean Dixon,.....	60	Western
212	Whim Hand	Oct. 31 '51	Elliot Reed, Lurene Tuttle,.....	82	Western
208	Jungle of Change	Nov. 51	Siam Documentary	67	Adventure
211	Drums in the Deep South (C)	Nov. 51	Robert Mitchum, Elizabeth Scott,.....	54	Drama
264	Two Tickets to Broadway (C)	Nov. 51	Tony Martin, Janet Leigh,.....	108	Musical
214	Ovendland Telestrip	Dec. 51	Frank Sinatra, Jane Russell,.....	80	Comedy
216	Double Dynamite	Dec. 51	Tim Holt, Richard Martin,.....	80	Western
211	I Want You, Part A	Jan. 52	Dorothy McGuire,.....	102	Drama
251	Girl in Every Port, A	Jan. 52	Dorothy McGuire,.....	102	Drama
215	On Dangerous Ground (formerly Dark Highway)	Jan. 52	Ida Lupino, Robert Ryan,.....	82	Melodrama
265	Tembo (C)	Jan. 52	Howard Hills and Wild Animals,.....	50	Adventure
220	At Sword's Point (C)	Feb. 52	Cornel Wilde, Maureen O'Hara,.....	81	Adventure
267 (R)	Cat People	Feb. 52	Simone Simon, Kent Smith,.....	73	Mystery
266 (R)	Hunchback of Notre Dame, The	Feb. 52	Charles Laughton, Maureen O'Hara,.....	117	Drama



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UNITED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE	PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
217	Las Vegas Story.....	Feb '52	Jane Russell, Victor Mature	88	Drama	217	Pardon My French (French)	Aug '51	Merle Oberon, Paul Henreid	81	Drama
219 (R) Snow White & Seven Dwarfs (C)	Feb '52	Darney Feature	83	Fairy Tale	219	Four in a Jeep (Sviss)	Aug '51	Vivien Lindorf, Ralph Meeker	97	Comedy	
219 Trail Guide.....	Feb '52	Tim Holt.....	60	Western	219	New Mexico (C)	Aug '51	Law Ayres, Marilyn Maxwell	76	Western	
221 That Thrills, The.....	Mar '52	Bill Williams, Carla Bakenda	63	Melodrama	221	Two Gals and a Guy.....	Aug '51	Dick Haymes, Nina Foch	80	Comedy	
221 Rancho Aviadoras (C)	Mar '52	Marlene Dietrich, Arthur Kennedy	89	Western	221	Obsessed (Brit.)	Sept '51	Janis Paige, Roberta Alida	78	Comedrama	
228 Rashomon (Japanese)	Mar '52	Toshirô Mifune, Machiko Kyô	86	Drama	228	David Farrar, Geraldine Fitzgerald	Sept '51	David Farrar, Geraldine Fitzgerald	77	Drama	
223 Road Agent.....	Mar '52	Tim Holt, Norton Nash	60	Western	223	Well, This.....	Sept '51	Henry Morgan, Barry Kelly	85	Drama	
222 Whispering Wind vs. Scotland Yard (Mar '52)	Richard Carlson, Greia Grint	77	Melodrama	222	Gold Raiders	Sept '51	George O'Brien, Sheila Ryan	56	Drama		
271 (R) Body Snatchers.....	Apr '52	Barry Karrif, Bea Lugosi	78	Horror	271 (R)	Mister Drake's Duck (Brit.)	Sept 21 '51	Donatas Banionis, Ir. Y. Donlan	76	Comedy	
272 (R) I Walked With a Zombie.....	Apr '52	Frances Dee, Tom Conway	69	Horror	272 (R)	Red Shoes, The (C) (Brit.)	Oct 1 '51	Anton Walbrook, Moira Shearer	133	Drama	
224 Mafioso.....	Apr '52	Jane Russell, Robert Mitchum	80	Drama	224	Hotel Sahara (Brit.)	Oct 15 '51	Yvonne De Carlo, Roland Culver	87	Comedy	
227 Target.....	Apr '52	Tim Holt, Richard Martin	60	Western	227	Mr. Peck-A-Boo (French)	Oct 21 '51	Bourel, Joan Greenwood	74	Comedy	
225 Tarzan's Savage Fury.....	Apr '52	Lex Barker, Dorothy Hart	80	Adventure	225	Tom Brown's School Days (Brit.)	Nov 2 '51	John Howard Davies, Robert Newton	89	Drama	
230 Desert Passage.....	May '52	Tim Holt, Joan Dixon	60	Western	230	Fort Defense	Nov 9 '51	Dane Clark, Tracey Roberts	81	Western	
303 Faithful City, The (Israel).....	May '52	Jamie Smith, John Slater	86	Drama	303	Christmas Carol, A (Brit.)	Nov 30 '51	Alastair Sim, Kathleen Harrison	86	Drama	
228 Half-Breed (C).....	May '52	Robert Young, Janis Carter	81	Western	228	Ilie Night, The	Dec 7 '51	John Barrymore, Ir., Joan Lorring	75	Drama	
269 (R) King Kong.....	May '52	Fay Wray, Bruce Cabot	100	Horror	269 (R)	Chicago Calling	Jan 11 '52	Dan Duryea, Mary Anderson	74	Drama	
270 (R) The Leopard Man, The.....	May '52	Denis O'Keefe, Mario	66	Horror	270 (R)	Lady Says No, The	Jan 14 '52	David Niven, Joan Caulfield	88	Comedy	
226 Narrow Margin.....	May '52	Charles McGraw, Marie Windsor	70	Melodrama	226	Another Man's Poison	Jan 16 '52	Bette Davis, Gary Merrill	89	Drama	
229 Clash By Night.....	June '52	Barbara Stanwyck, Paul Douglas	105	Drama	229	Cloudburst	Jan 31 '52	Robert Preston, Elizabeth Sellars	83	Drama	
274 Wild Heart, The (C).....	July '52	Jennifer Jones, David Farrar	82	Drama	274	Buffalo Bill in Tomahawk	Feb 1 '53	Clayton Moore, Slim Andrews	66	Drama	
381 Story of Robin Hood (C).....	July '52	Richard Todd, John Rice	84	Drama	381	Territory	Feb 8 '53	Clayton Moore, Slim Andrews	66	Drama	
381 Big Sky, The.....	Aug '52	Kirk Douglas, Elizabeth Threatt	110	Western	381	River, The (C)	Feb 15 '53	Adrienne Corri, Radha	99	Drama	
381 One Minute to Zero.....	Aug '52	Robert Mitchum, Ann Blyth	105	Drama	381	One Big Affair	Feb 22 '53	Dennis O'Keefe, Evelyn Keyes	80	Drama	
362 Sudden Fear.....	Aug '52	John Crawford, Jack Palance	110	Drama	362	Green Glove, The	Feb 28 '53	Glen Ford, Geraldine Brooks	88	Drama	
(R) Look Who's Laughing.....	Aug '52	Lucille Ball, Edgar Bergen	110	Comedy	(R) Look Who's Laughing.....	Tale of Five Women, A (Itali.)	Mar 7 '53	Bonny Coleano, Gina Lollobrigida	86	Comedrama	
(R) Too Many Girls.....	Aug '52	Lucille Ball, Desi Arnaz	110	Comedy	(R) Too Many Girls.....	Mutiny ((C))	Mar 14 '53	Patric Knowles, Angela Lansbury	77	Drama	
381 Under the Red Sea.....	Sept '52	Documentary	100	Documentary	381	Royal Journey (C) (Can.)	Mar 15 '53	Documentary	47	Trev.	
(R) Annie Oakley.....	Sept '52	Barbara Stanwyck, Preston Foster	100	Western	(R) Annie Oakley.....	African Queen (C)	Mar 21 '53	Humphrey Bogart, K. Hepburn	104	Adventure	
(R) Alabamian Uprising.....	Sept '52	John Wayne, Claire Trevor	100	Western	(R) Annie Oakley.....	Strange World	Mar 28 '53	Angela Lansbury, Alejandro Carlton	85	Adventure	
No Time for Flowers.....	Oct '52	Paul Christian	100	Comedy	No Time for Flowers.....	Captive City	Apr 11 '53	John Forsythe	91	Drama	
302 Andromedae and the Lion.....	July '52	Jean Simmons, Alan Young	80	Drama	302	Without a Warning	May 8 '53	Adam Williams, Meg Randall	75	Melodrama	
302 Beautiful But Dangerous.....	July '52	Jean Simmons, Robert Mitchum	80	Drama	302	Red Planet Mars	May 15 '53	Peter Graves, Andrea King	87	Adventure	
302 Beware, My Love.....	July '52	Edna Lunita, Robert Ryan	77	Drama	302	Fighter, The	May 22 '53	Richard Conte, Vanessa Brown	78	Adventure	
302 Blackbeard the Pirate (C)	July '52	Blinda Durrell, Robert Newton	100	Melodrama	302	(R) Red River	May 29 '53	John Wayne, Montgomery Clift	127	Western	
Difference, The.....	July '52	Edmund O'Brien, Frank Lovejoy	91	Melodrama	Difference, The.....	(R) Tula (C)	June 6 '53	Susan Hayward, Robert Preston	89	Drama	
Face to Face.....	July '52	James Mason, Robert Preston	91	Drama	Face to Face.....	Tales of Hoffmann (C) (Brit.)	June 13 '53	Moira Shearer, Robert Helpmann	138	Opera-Ballet	
Hans Christian Andersen (C).....	July '52	Danny Kaye, Farley Granger	110	Musical	Hans Christian Andersen (C).....	Condidence Girl	June 20 '53	Tom Conway, Hillary Brooke	81	Melodrama	
Jet Pilot (C).....	Sept '52	John Wayne, Janet Leigh	110	Melodrama	Jet Pilot (C).....	Outcast of the Islands (Brit.)	July 11 '53	Tenor Howard, Ralph Richardson	93	Drama	
Lusty Men, The (C).....	Sept '52	Susan Hayward, Robert Mitchum	110	Melodrama	Lusty Men, The (C).....	Actors and Sin...	July 18 '53	Edward G. Robinson, Marsha Hunt	85	Drama	
Montana Belle (C).....	Sept '52	John Wayne, Janet Leigh	81	Western	Montana Belle (C).....	High Noon	July 30 '53	Gary Cooper, Grace Kelly	85	Drama	
Murder.....	Sept '52	Robert Mitchum, Jean Simmons	80	Melodrama	Murder.....	Island of Desire (C)	Aug 4 '53	Linda Darnell, Tab Hunter	93	Drama	
Three Thousand A.D.	Sept '52	Margaret Field, Robert Clarke	80	Adventure	Three Thousand A.D.	Park Row	Aug 22 '53	Gene Evans, Mary Welch	83	Drama	
Lore Nest.....	Oct '52	John Wayne, Claire Trevor	100	Western	Lore Nest.....	Cry, the Beloved Country	Sept 22 '53	Canada Lee, Sidney Poitier	96	Drama	

20th CENTURY-FOX

125 Meet Me After the Show (C).....	Aug '51	Betty Grable, MacDonald Carey	86	Musical
No Highway in the Sky (formerly)	Oct '51	James Stewart, Marlene Dietrich	88	Drama
No Highway	Oct '51	Clifton Webb, Joanne Dru	87	Comedy
124 Mr. Belvedere Rides the Bell.....	Aug '51	Eliezer Barrymore, Glenn Ford	83	Drama
123 Secret of Convict Lake, The.....	Aug '51	Michael Rennie, Patricia Neal	83	Drama
123 Day the Earth Stood Still, The.....	Sept '51	Fred MacMurray, Eleanor Parker	110	Comedy
127 Millionaire for Christy, A.....	Sept '51	Cary Grant, Jeanne Crain	80	Drama
126 People Will Talk.....	Sept '51	James Mason, Janis Tandy	87	Drama
128 Desert Fox, The.....	Oct '51	Sterling Hayden, Vivien Lindorf	87	Drama
127 Love Nest.....	Oct '51	William Lundigan, Jane Haver	84	Comedrama
121 No Highway in the Sky (formerly)	Oct '51	John Payne, Coleen Gray	85	Drama
124 Anne of the Indies (C).....	Nov '51	Jean Peters, Louis Jourdan	81	Drama
123 Let's Make It Legal.....	Nov '51	Claudette Colbert, MacDonald Carey	77	Comedy
128 Golden Girl (C).....	Nov '51	Mitsi Gaynor, Dale Robertson	108	Musical

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UNIVERSAL-INTERNATIONAL

135 Iron Man, The.....	Aug '51	Stephen McNally, Evelyn Keyes	82	Drama
129 Little Egypt (C).....	Aug '51	Ricardo Montalbán, Cyd Charisse	81	Drama
131 Mark Steven, Rhonda Fleming	Sept '51	Mark Steven, Rhonda Fleming	82	Comedrama
132 Thunder on the Hill.....	Sept '51	Claudette Colbert, Ann Blyth	84	Drama
133	133	133	133	133

UNIVERSAL-INTERNATIONAL (continued)

PROD.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE	PROD.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
NO. 132	You Never Can Tell	Sept '51	Dick Powell, Peggy Dow	78	Drama	NO. 281	Browning Version, The	Oct '51	Michael Redgrave, Jean Kent	99	Drama
133	Golden Horde, The (C)	Oct '51	Ann Blyth, David Farrar	77	Comedy	280	Lavender Hill Mob, The	Oct '51	Alec Guinness, Stanley Holloway	82	Comedy
134	Lady From Texas, The (C)	Oct '51	Howard Da Silva, Mona Freeman	78	Comedy	181	Pool of London	Nov '51	Bonar Colleano, Rene Asherson	85	Drama
135	Reunion in Reno	Oct '51	Mark Stevens, Peggy Dow	79	Drama	282	Man in the White Suit, The	Nov '51	Alice Guinness, Jean Greenough	83	Comedy
201	Cave of the Outlaws, The (C)	Nov '51	Macdonald Carey, Alecia Smith	75	Drama	243	Island Reserve	Sept 22 '51	David Niven, Elizabeth Johns	87	Comedy
202	Lady Pay Off, The	Nov '51	Shelley Winters, Richard Conte	93	Drama	208	Stranger in Between, The	Sept 22 '51	Dirk Bogarde, Elizabeth Sellars	88	Drama
203	Raging Tide, The	Dec '51	Charles Laughton, Boris Karloff	81	Melodrama	204	Strange Door, The	Sept 15 '51	William Holden, Ruth Roman, Steve Cochran	90	Drama
205	Strange Door, The	Dec '51	Van Heflin, Patricia Neal	83	Drama	206	Weekend with Father	Sept 15 '51	Ruth Roman, Steve Cochran	90	Drama
208	Bright Victory	Jan '52	Arthur Kennedy, Peggy Dow	97	Drama	213	Cimarron Kid, The (C)	Jan '52	Audie Murphy, Beverly Tyler	84	Western
211	Finder's Keeper	Jan '52	Tom Ewell, Julia Adams	74	Comedy	212	Flame of Arahy (C)	Jan '52	Maureen O'Hara, Jeff Chandler	78	Western
217	Bend of the River (C)	Feb '52	Jane Stewart, Arthur Kennedy	91	Western	210	Here Came the Nelsons	Feb '52	Ozzie Nelson, Harriet Nelson	76	Comedy
218	Bronco Buster (C)	Feb '52	Frank Sinatra, Shirley Winters	88	Musical	205	Meet Danny Wilson	Mar '52	Tony Curtis, Mona Freeman	83	Drama
214	Flesh and Fury (for, Hear No Evil)	Mar '52	Tony Curtis, Mona Freeman	83	Drama	214	Steel Town (C)	Mar '52	Jeff Chandler, Alex Nicol	84	Drama
215	Treasure of Lost Canyon (C)	Mar '52	Ann Sheridan, John Wayne	85	Adventure	209	Treasure of Lost Canyon (C)	Mar '52	William Powell, Julia Adams	81	Adventure
217	Battle at Apache Pass (C)	Apr '52	John Land, Beverly Tyler	85	Western	217	Battle at Apache Pass (C)	Apr '52	Marjorie Main, Percy Kilbride	78	Comedy
216	Ma and Pa Kettle at the Fair	Apr '52	John Land, Scott Brady	80	Western	219	Bronco Buster (C)	May '52	John Land, Scott Brady	80	Western
219	Francis Goes to West Point	July '52	Donald O'Connor, Lori Nelson	81	Comedy	220	No Room for the Groom	July '52	Tony Curtis, Piper Laurie	89	Comedy
224	Has Anybody Seen My Gal? (C)	July '52	Piper Laurie, Charles Coburn	90	Comedy	218	Red Ball Express	July '52	Ann Blyth, Edmund Gwenn	90	Comedy
225	Sally and Saint Anne	July '52	Tom Ewell, Harvey Lembeck	90	Comedy	221	Ivory Hunter (C) (Brit.)	Aug '52	Gregory Peck, Ann Blyth	94	Drama
227	World in His Arms, The (C)	Aug '52	Jeff Chandler, Scott Brady	97	Comedy	223	Just Across the Street	June '52	Anthony Steel, Dinah Sheridan	97	Adventure
228	Lost in Alaska	Aug '52	John Sheridan, John Wayne	79	Comedy	222	Scarlet Angel (C)	June '52	Yvonne De Carlo, Rock Hudson	81	Drama
229	Uniated Frontier (C)	Sept '52	Joseph Cotten, Shelley Winters	75	Adventure	224	Francis Goes to West Point	July '52	Donald O'Connor, Lori Nelson	81	Comedy
230	Son of Ali Baba (C)	Sept '52	Fred M. Vinson, Maureen O'Sullivan	75	Drama	226	Has Anybody Seen My Gal? (C)	July '52	Piper Laurie, Charles Coburn	89	Comedy
232	Bonzo Goes to College	Sept '52	Tom Ewell, Harvey Lembeck	90	Comedy	235	Horizon's West (C)	Oct '52	Jeff Chandler, Scott Brady	86	Comedy
233	Willie and Joe Back at the Front	Oct '52	Joel McRea, Julia Adams	90	Comedy	234	Yankee Buccaneer (C)	Oct '52	Robert Ryan, Julia Adams	90	Comedy
234	It Grows on Trees	Nov '52	Frene Dunn, Dean Jagger	76	Comedy	235	Horizon's West (C)	Oct '52	Jeff Chandler, Scott Brady	86	Comedy
235	Because of You	Nov '52	Loretta Young, Jeff Chandler	75	Drama	230	Three for Bedroom C (C)	Sept '52	Joseph Cotten, Shelley Winters	75	Adventure
236	Raiders, The (C)	Nov '52	Richard Conte, Viveca Lindfors	75	Drama	231	Son of Ali Baba (C)	Sept '52	Fred M. Vinson, Maureen O'Sullivan	75	Drama
237	Against All Flares (C)	Dec '52	Errol Flynn, Maureen O'Hara	75	Drama	232	Bonzo Goes to College	Sept '52	Tom Ewell, Harvey Lembeck	90	Comedy
238	Black Castle, The	Dec '52	Stephen McNaught, Richard Green	75	Drama	233	Willie and Joe Back at the Front	Oct '52	Joel McRea, Julia Adams	90	Comedy
239	Cattle-Kate (C)	Sept '52	Alex Nicol, Maureen O'Hara	75	Drama	234	It Grows on Trees	Nov '52	Robert Ryan, Julia Adams	90	Comedy
240	City Beneath the Sea (C)	Sept '52	Robert Ryan, Maia Powers	75	Drama	235	Yankee Buccaneer (C)	Oct '52	Jeff Chandler, Scott Brady	86	Comedy
241	Desert Legend (C)	Sept '52	Alan Ladd, Alecia Smith	75	Drama	236	It Grows on Trees	Oct '52	Robert Ryan, Julia Adams	90	Comedy
242	Francis Covers the Big Town	Sept '52	Donald O'Connor, Nancy Guild	75	Comedy	237	Horizon's West (C)	Oct '52	Jeff Chandler, Scott Brady	86	Comedy
243	Great Companions, The (C)	Sept '52	Dan Dailey, Diana Lynn	75	Drama	238	Where's Charley? (C)	Sept '52	Robert Ryan, Julia Adams	90	Comedy
244	Lawless Breed (C)	Sept '52	Rock Hudson, Diana Lynn	75	Drama	239	Story of Will Rogers (C)	Sept '52	Robert Ryan, Julia Adams	90	Comedy
245	Lone Hand (C)	Sept '52	Joel McRea, Barbara Hale	75	Western	240	Big Jim McLain	Sept 13 '52	Robert Ryan, Julia Adams	90	Comedy
246	Ma and Pa Kettle Go to Paris	Sept '52	Maurice Main, Percy Kilbride	75	Comedy	241	Man Behind the Gun (C)	Sept 13 '52	Robert Ryan, Julia Adams	90	Comedy
247	Ma and Pa Kettle at Wakiki	Sept '52	Alan Ladd, Maia Powers	75	Drama	242	Crimson Pirate (C)	Sept 27 '52	Burt Lancaster, Eva Bartok	104	Western
248	Men's County, A (C)	Sept '52	Donald O'Connor, Nancy Guild	75	Drama	243	Meet Captain Kidd	Sept 27 '52	Abbot & Costello	98	Drama
249	Mississippi Gambler (C)	Sept '52	Dan Dailey, Diana Lynn	75	Drama	244	Springfield Rifle (C)	Sept 27 '52	Gary Cooper, Phyllis Thaxter	102	Comedy
250	Seminar (C)	Sept '52	Stephen McNaught	75	Western	245	Miracle of Our Lady of Fatima (C)	Oct 11 '52	Gilbert Roland, Angela Clark	102	Drama
251	Vermillion O'Toole	Sept '52	Ann Sheridan	75	Drama	246	Top Secret	Sept 30 '52	Cornel Wilde, Phyllis Thaxter	102	Drama

U-I Special Films Division

(All British)

WARNER BROTHERS

(continued)

OTHER PICTURES IN RELEASE

Title	Distributor	Running Time	Type	Title	Distributor	Running Time	Type	Title	Distributor	Running Time	Type
Adventures, The (Brit.)	Central	101	Drama	Chips Are Down (Fr.)	Central	93	Drama	Girl with the Grey Eyes (Fr.)	Balloon-Fonk	100	Drama
A Hair-Brim (Ger.)	Central	101	Drama	Christina (Ger.)	Central	85	Drama	Glass Mountain, The (Br.)	Schlaifer	90	Drama
Affair of a Model (Swed.)	Central	107	Drama	City of Sin	Ellis	77	McDrama	Golem (The) (Fr.)	Excalibur	85	Drama
Affairs, The (Brit.)	Union	89	Comedy	Clear Seas (Ital.)	Casolato	89	Drama	Great Expectations (Br.)	Affid	118	Drama
After Cont.	Four	85	Drama	Cocaine (Ital.)	Distinguished	80	Drama	Great John L., The (R.)	Astor	96	Drama
Alice in Wonderland (C.) (Fr.)	Souarne	83	Fantasy	Cossack of the Kavan (C.) (Russ.)	Arikino	105	Comedrama	Great Mr. Handel (C.) (Br.)	I.R.O.	168	Musical
Amazing Man, Fabre (Fr.) (Eng. Dial.)	Meadow	90	Drama	Danned, The (Fr.)	Dietrich	96	Drama	Green for Danger (Br.)	Affid	93	Drama
Angel (Fr. & Ital.)	Scalera	95	Drama	Danger Is a Woman (Fr.)	Astor	92	Drama	Gian Moll	Toddy	63	Drama
Angel and Sinner (Fr.)	Stander	90	Drama	Daniel and the Devil (R.)	Astor	112	Drama	Hangan's Holiday (Br.)	I.R.O.	81	Drama
Angel with the Trumpet (Br.)	I.R.O.	98	Drama	Dark Man, The (Br.)	Fire Arts	90	McDrama	Hans Christian Andersen (Br.)	Hoffberg	62	Fantasy
Angelo (Ital.)	Anna (Ital.)	95	Drama	Darling of the World (Ger.)	Casino	98	Drama	Happiest Days of Your Life (Br.)	Pacemaker	81	Comedy
Another Shore (Br.)	I.R.O.	111	Drama	Daughter of the Sands (Fr.)	Dietrich	74	Drama	Harlem on the Prairie	Toddy	61	Musical
Apé Man (R.)	Lax	77	Comedy	Day Will Come (Fr.-Ger.)	Das	100	Drama	Headline (Br.)	English	76	Melodrama
Appetite (Fr.)	Savoy	66	Horror	Days of Our Years (Fr.)	Savalaine	100	Drama	Heart and Soul (Ital.)	Crest	90	Drama
Appointment With a Crime (Br.)	Four, Cont.	90	Melodrama	Dead Woman's Kiss (Ital.)	Affid	76	Drama	Heavenly Wallz (Ger.)	Casino	93	Musical
Arizona Raiders (R.)	Scalera	60	Western	Dead Woman (R.)	Casolato	90	Drama	Heart of a Nation (Fr.)	A.F.E.	95	Drama
Bad Lord Byron (Br.)	I.R.O.	85	Drama	Desert (Fr.)	Meadow	94	Drama	Hell's Devils (R.)	Ellis	72	Melodrama
Bad Men of Arizona (R.)	Bad Men of Nevada (R.)	59	Western	Desert Gold (R.)	Favorite	61	Western	Hell's Gateways (Canadian)	Bell	73	Drama
Ballerina (Fr.)	Burstein	71	Western	Desert Victory (Br.) (R.)	Film Renters	61	Drama	Her Painted Door (Br.)	Souvaine	84	Drama
Ballet Concert (Rus.)	Arthur	85	Dances	Devil in the Flesh (Fr.)	A.F.E.	110	Drama	Hideout, The (Br.)	Sinden	71	Drama
Barber of Seville (Ital.)	Diamond City (Br.)	55	Dances	Diamond City (Br.)	Zenith	75	Drama	Hideout for Love (Fr.)	Lopert	80	Comedy
Beauty of the Beast (Fr.)	Dishonored Lady (R.)	105	Opera	Difficult Years (Ital.)	Leopardi	30	Drama	High Treason (Br.)	Facemaster	90	Melodrama
Beauty of the Devil (Fr.)	Distant Journey (Czech.)	87	Fantasy	Dishonored Lady (R.)	Arikino	85	Drama	His Hartless Wife	Toddy	73	Drama
Before Him All Rose Trembled (Ital.)	Ductor Beware (Ital.)	95	Drama	Distant Journey (Czech.)	Academy	71	Comedy	History of Mr. Polly (Brit.)	I.R.O.	94	Comedy
Behind Closed Shutters (Ital.)	Emperor's Nightingale (R.)	101	Drama	Distant Journey (Czech.)	Relart	75	Horror	Horsemen, The (Rus.)	Artino	101	Comedy
Bela Lugosi Meets a Brooklyn Gorilla	Dream, Ballerina (Fr.)	89	Drama	Dishonored Lady (R.)	Affid	87	Ballet	Hue and U耶 (Fr.)	Fine Arts	82	Comedy
Beloved Vassabond (Fr.)	Dream of a Comack (Rus.) (C.)	95	Drama	Dishonored Lady (R.)	Leopardi	95	Drama	I Know Where I'm Going (Br.)	Facemaster	91	Comedy
Berliner Ballade (German)	Duft Fence (R.)	95	Drama	Dishonored Lady (R.)	Arikino	95	Drama	In the Circus, Arenas (Rus.) (C.)	Artino	126	Comedy
Betrothal of Catherine the Great (Fr.)	Dog	90	Drama	Dishonored Lady (R.)	Leopardi	95	Drama	Inheritance, The (Br.)	Fine Arts	94	Comedy
Biff Day, The (Ital.)	Hoffberg	82	Drama	Distant Journey (Czech.)	Affid	95	Drama	Isle of Sinners (Fr.)	A.F.E.	90	Drama
Bitter Rice (Eng. Dub.)	Holiday (R.)	85	Comedy	Distant Journey (Czech.)	Academy	71	Comedy	It Happened in Europe (Hung.)	Lopert	94	Comedy
Bitter-Sweet (Ital.)	Mayer-Kingley	73	Comedy	Draula (R.)	Relart	75	Horror	Jacqueline Mischiefes (Br.) (C.)	Ellis	60	Comedy
Black Narcissus (C.) (Br.)	Lax	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	73	Drama	Jeanne Lamour (Fr.)	Crest	86	Comedy
Black Narcissus (C.) (Br.)	Rembrandt	76	Fantasy	Dream (C.)	Emperor's Nightingale (Ital.)	95	Drama	La Vie De Boheme (Fr.)	Meadow	101	Drama
Blackmail (Br.)	End of the Day (Fr.)	85	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	98	Drama	Lady Lamour (Fr.)	Joseph Schmidt Story (Gest.)	128	Comedia
Blacbiac Fury (Br.) (C.)	End of the Day (Fr.)	85	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	105	Drama	Lady of Butefille (R.)	Davis	85	Comedia
Blood and Fire (Swed.)	Escapades of Ramanchio (Fr.)	85	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	106	Drama	Lady Parame (Fr.)	Film Renters	80	Comedy
Bonnie Prince Charlie (C.) (Br.)	Face to the Wind (Fr.)	85	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	112	Drama	Lady of Butefille (R.)	Snader	90	Comedy
Bountiful Summer (C.) (Rus.)	Facts of Love (Br.)	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	116	Drama	Lady Parame (Fr.)	Union	157	Comedy
Bowery Blaikring (R.)	Fall of Berlin (Rus.) (C.)	73	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	126	Drama	Lake (R.)	Relart	80	Drama
Boys of the City (R.)	Fight Never Ends	63	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	136	Drama	Last Laugh, The (Ger.)	Snader	94	Comedy
Breakdown	Fight Never Ends	77	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	145	Drama	Last Laugh, The (Ital.)	Snader	95	Comedy
Bicycle Thief (Ital.)	Relart	86	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	152	Drama	Last Laugh, The (Fr.)	Snader	81	Drama
Big Day, The (Fr.)	Relart	89	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	156	Drama	Last Laugh, The (Ital.)	Snader	81	Drama
Bitter Rice (Eng. Dub.)	Fame Is the Sivar (Br.)	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	160	Drama	Last Laugh, The (Fr.)	Snader	90	Comedy
Bitter-Sweet (Ital.)	Fame Is the Sivar (Fr.)	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	165	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Black Narcissus (Br.)	Fame Is by Grashkoff (Br.)	91	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	170	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Blackmail (Br.)	Feminists at Play (Swed.)	91	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	175	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Blacbiac Fury (Br.) (C.)	Fatherite	85	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	180	Drama	Last Laugh, The (Fr.)	Snader	90	Comedy
Blood and Fire (Swed.)	Fighting Rats of Tophuk, The (Br.)	77	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	185	Drama	Last Laugh, The (Fr.)	Snader	90	Comedy
Bonnie Prince Charlie (C.) (Br.)	Film Without a Name (Fr.)	86	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	190	Drama	Last Laugh, The (Fr.)	Snader	90	Comedy
Bountiful Summer (C.) (Rus.)	Ford	82	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	195	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Bowery Blaikring (R.)	Flying Wild (R.)	81	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	200	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Boys of the City (R.)	Film Renters	62	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	205	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Breakdown	Film Renters	62	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	210	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Bicycle Thief (Ital.)	Film Renters	82	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	215	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Broken Vow (Ital.)	Films	83	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	220	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Bronze Venus	Frances	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	225	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Buried Alive (Ital.)	Frondoso	72	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	230	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Burma, Virtue (R.) (R.)	Gage of Gold (Ital.)	81	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	235	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cabinet of Dr. Caligari (Ger.)	Forbidden Music (Ital.)	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	240	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cambon and Chlopakoff (Fr.)	Foresten Village	126	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	245	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cage of Gold (Ital.)	Fortress River	77	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	250	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Caged Women (Swed.)	Fortress River	86	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	255	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Call of the Blood (Br.)	Fox	81	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	260	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Candide (Ital.)	Fox	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	265	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Captain Black Jack (Br.)	Fox	91	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	270	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Captain from Karpogen (Fr.)	Fox	93	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	275	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Carmen (Fr. & Ital.)	Brandan	96	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	280	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Carew, Borgia (Ital.)	Brandan	96	Comedy	Dream (C.)	Emperor's Nightingale (Ital.)	285	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cavalleria Rusticana (Ital.)	Scalera	100	Drama	Dream (C.)	Emperor's Nightingale (Ital.)	290	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	94	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	295	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	300	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	305	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	310	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	315	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	320	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	325	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	330	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	335	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	340	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	345	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	350	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	355	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	360	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	365	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	370	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	375	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	380	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	385	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	390	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	395	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	400	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	405	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	410	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	415	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	420	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	425	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	430	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	435	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	440	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	445	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	450	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	455	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	460	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	465	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	470	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	475	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	480	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	485	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	490	Drama	Last Laugh, The (Ital.)	Snader	90	Comedy
Cherie (Fr.)	Scalera	96	Musical	Dream (C.)	Emperor's Nightingale (Ital.)	495	Drama	Last Laugh, The			

OTHER PICTURES IN RELEASE

(continued)

Title	Running Time	Type	Distributor	Time	Type	Distributor	Time	Type	Distributor	Time	Type
Madame of the Seven Mountains (Br.)	95	Drama	Paper Gallows (Br.)	76	Melodrama	Schulz	78	Cont.	Four Cont.	77	Musical
Magic Sword (Yugo.)	85	Fantasy	Paris 1909 (Fr.)	76	Documentary	Mayer-Kingsley	101	Cont.	Allied	101	Drama
Mamma (Ital.)	84	Comedy	Paris Nuits (Fr.)	82	Musical	Bischoff	92	Cont.	Stars Look Down (Br.)	101	Drama
Man of the Forest (R.)	87	Western	Paris Walks (Fr.)	97	Musical	Story of Tosca (Ital.)	104	Cont.	Ellis	104	Drama
Man in the Bungle (Br.)	67	Western	Passion for Life (Fr.)	85	Musical	Strange Ones, The (Fr.)	105	Cont.	Scalera	105	Musical
Maniac on Wheels (Br.)	59	Comedy	Passion of Carmen (Fr.)	90	Comedy	Strange Woman (R.)	98	Cont.	Mayer-Kingsley	99	Drama
Manon (Fr.)	91	Drama	Passport to Pimlico (Br.)	72	Drama	Tahu	83	Cont.	Astor	84	Drama
Marie du Port (Fr.)	90	Drama	Path of Hope (Ital.)	104	Drama	Taming of Dorothys, The (Br.)	83	Cont.	M. P. Sales	83	Country
Marie-Louise (Fr.)	93	Drama	Father and the Lady (Ital.)	92	Comedy	Taras Shevchenko (Russ.)	68	Cont.	Schlesinger	68	Comedy
Marriage of Figaro (Ger.)	106	Opera	Pennywise Bures (Sov. African)	62	Comedy	Tears of Blood (Ital.)	103	Cont.	Artkino	103	Drama
Marry Me (Br.)	79	Comedy	Papa Le Moko (Fr.)	90	Commercial	Tenderfoot Tops West, A (R.)	99	Cont.	Crest	99	Drama
Massacre Hill (Br.)	83	Drama	Pinafore, H.M.S.	70	Musical	Terror House (Br.)	65	Cont.	Hoffberg	65	Western
Maxime in Maxfir (Br.) (C.)	72	Drama	Pitfall (R.)	86	Drama	That Gang of Mine (R.)	78	Cont.	Savoy	78	Drama
Medium, The	92	Musical	Poison Pen (Br.)	75	Drama	Third Time Lucky (Br.)	52	Cont.	I. R. O.	52	Comedy
Minicats Blonds (Br.)	87	Musical	Prejudice	57	Drama	This Happy Breed (C. (Br.))	87	Cont.	Allied	110	Drama
Mikado, The (C.)	79	Comedy	Prince of Peace, The	111	Religious	This Night Is Ours (German)	110	Cont.	Bischoff	110	Drama
Mill on the Floss (Br.)	89	Drama	Prison Bait	78	Drama	This Was a Woman (Br.)	99	Cont.	Ellis	99	Drama
Mill on the Po (Ital.)	70	Drama	Prize (Fr.)	35	Comedy	This Wine of Love (Ital.)	83	Cont.	Casalero	83	Opera
Miners of the Bon (C.) (Russ.)	92	Drama	Quiet One, The	67	Drama	Thunder Rock (Br.)	91	Cont.	Ellis	91	Melodrama
Minne, the Curious Bride (Fr.)	94	Drama	Racket Doctor	73	Drama	To the Last Man (R.)	60	Cont.	Brasdin	60	Western
Misquête (Fr.)	90	Comedy	Raider, The (Br.)	70	Drama	Tomorrow Is Too Late (Ital.)	103	Cont.	Favorite	103	Western
Miracle in Milan (Ital.)	105	Comedy	Rancho Grande (Mex.) (C.)	90	Drama	Tony Draws a Horse (Br.)	90	Cont.	Burstyn	90	Drama
Miss Italia (Ital.)	89	Comedy	Rap, The (Br.)	87	Drama	Torrent (Sved.)	88	Cont.	Fine Arts	88	Comedy
Mister Lord Says No (Br.)	86	Comedy	Razia (German)	94	Drama	Train of Events (Br.)	88	Cont.	Oxford	88	Drama
Mr. Wise Guy (R.)	89	Comedy	Rebutant Widow, The (Br.)	86	Comedy	Tropic Fury (R.)	88	Cont.	Fine Arts	88	Drama
Models, Inc.	73	Drama	Rendezvous with Tomorrow (Fr.)	102	Drama	True Gilt	63	Cont.	Rehart	63	Melodrama
Monks Vincent (Fr.)	102	Drama	Resistible (Fr.)	93	Drama	Twilight (Fr.)	80	Cont.	Film Reents	80	Western
Murder in the Cathedral (Br.)	110	Drama	Rio Grande (R.)	107	Open	Two Madams, The (Ital.)	89	Cont.	A. F. E.	89	Drama
Murder Rap	75	Drama	Rome Eleven O'Clock (Ital.)	110	Drama	Lopert	90	Cont.	Casalero	89	Drama
Musikracy (Rus.) (C.)	115	Musical	Room Upstairs (Fr.)	87	Drama	Under the Olive Tree (Ital.)	107	Cont.	Lux	107	Musical
My First Love (Fr.)	89	Drama	Roses from Tyrol (German)	94	Drama	Tony Draw a Horse (Br.)	90	Cont.	Drama	90	Drama
My Hands Are Clay (Br.)	61	Drama	St. Francis (Ital.)	90	Drama	Torrent (Sved.)	97	Cont.	Drama	97	Drama
Mysterious Rider, The (R.)	72	Western	Saint and Sinners (Irish)	90	Drama	Vienna Melodies (German)	91	Cont.	Casino	91	Musical
Native Son (Argentina) (C.)	95	Drama	Satan in Stars (R.)	82	Comedy	Lopert	121	Cont.	Scalera	98	Musical
Naughty Widow, The (R.)	110	Drama	Savage Africa (R.)	93	Drama	Wagon Wheels (R.)	80	Cont.	Rehart	80	Musical
Never Take No for an Answer (Br.)	82	Comedy	School for Husbands (Br.)	70	Melodrama	Wall of Death (R.)	82	Cont.	Favorite	82	Western
New China (Rus.) (C.)	90	Drama	Secret Affair (Fr.)	65	Drama	Warting to Wantons (Br.)	90	Cont.	Rehart	90	Drama
Next of Kin (R.) (Br.)	100	Documentary	Secret Flight (Br.)	65	Drama	Waterfront Women (Br.)	105	Cont.	I. R. O.	105	Drama
Night Club Girl (R.)	90	Drama	Seven Days to Noon (Br.)	75	Drama	Ways of Love (Fr. & Ital.) (3)	75	Cont.	Bell	75	Drama
Night Train to Trieste (Br.)	82	Drama	Seven Journeys (German)	71	Drama	When the West Was Young (R.)	115	Cont.	Burstyn	115	Cont.
No Orchids for Miss Blandish (Br.)	99	Drama	Seven Years (R.)	93	Drama	Where Is Zaza? (Ital.)	98	Cont.	Film Reents	98	Western
No Resting Place (Irish)	97	Drama	Seventh Veil, The (Br.)	84	Drama	Whistle Stop (R.)	94	Cont.	Casalero	94	Musical
Noah's Ark (Fr.)	80	Melodrama	Sextette (Fr.)	102	Drama	White Bride of the Jungle (R.)	84	Cont.	Rehart	84	Drama
Notorious Gentleman (Br.)	99	Comedy	Showtime (Br.)	93	Drama	Woman Without Names (Ital.)	80	Cont.	Rehart	80	Melodrama
O Sole Mio (Ital.)	108	Drama	Simple Case of Money, A (Fr.)	90	Musical	White Hell of Pitz-Pau (Swiss.)	98	Cont.	Rehart	98	Drama
Old Man Out (Br.)	90	Musical	Sin of Esther Winters (Br.)	80	Comedy	Wicked Lady, The (Br.)	98	Cont.	Shader	98	Drama
Oh! Amelia (Fr.)	115	Drama	Lav.	65	Drama	Union	98	Cont.	Shader	98	Drama
On! What a Night (Br.)	86	Comedy	Davis	93	Drama	Winning the West (R.)	73	Cont.	Shader	73	Western
On Approval (Br.)	82	Comedy	Bischoff	84	Drama	Woman Hater (Br.)	69	Cont.	Bell	69	Comedy
Open City (Ital.)	103	Drama	Smart Alecks (R.)	93	Drama	Woman to Woman (Br.)	91	Cont.	Lopert	91	Drama
Orpheus (Fr.)	94	Fantasy	Snoozles, The (R.) (C.)	84	Comedy	Women Without Names (Ital.)	80	Cont.	Lopert	80	Drama
Our Daily Bread (Ger.)	102	Drama	Somewhere in Berlin (German)	64	Drama	Wonder Boy, The (Br.)	90	Cont.	Lopert	90	Drama
Our Fair (Ital.)	93	Drama	Crest	77	Drama	Wooden Horse (Br.)	83	Cont.	Shader	83	Comedy
Paisan (Ital.)	115	Drama	Bischoff	86	Drama	You Will Remember (Br.)	88	Cont.	Shader	88	Drama
Spider and the Fly, The (Ital.)	73	Drama				Young and the Damned, The (Mex.)	90	Cont.	English	90	Musical
Young Starface (Br.)	73	Drama				Young Starface (Br.)	82	Cont.	M. K. D.	82	Drama



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